

THE 1980S



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THE 1980S

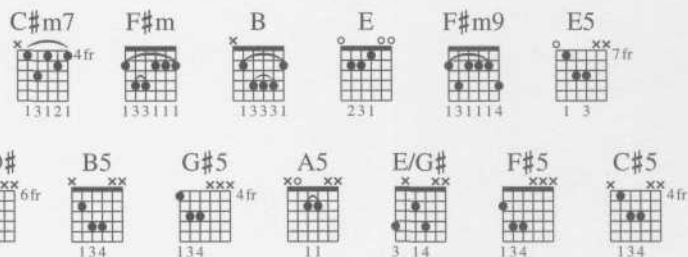
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Caught Up in You

Words and Music by Frank Sullivan, Jim Peterik, Jeff Carlisi and Don Barnes

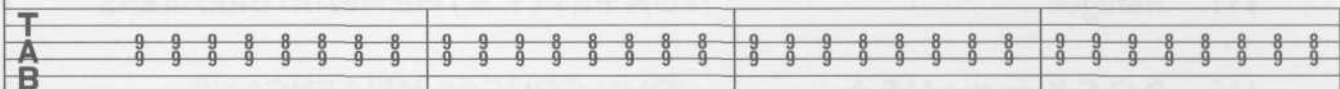


Intro

Moderately Fast ♩ = 128

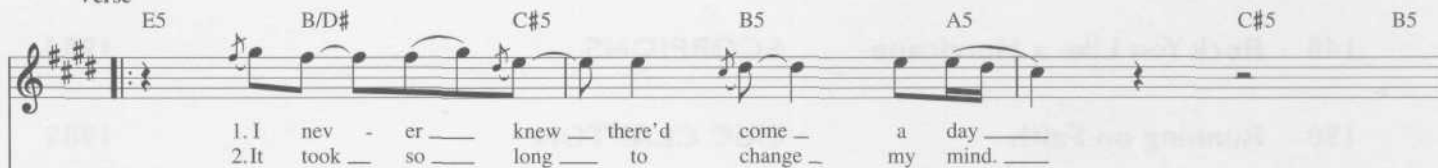
Gtr. 1

(slight dist.)



* Chord symbols reflect overall tonality.

Verse



Gtr. 1

simile on repeat



Gtr. 2
(slight dist.)

mf
slight P.M. throughout
simile on repeat



A5 C#5 B5 A5 F#5 E/G# A5

No, said I'd nev - er fall in love a - gain. But it's real and the feel -
 So hot, love I could - n't quite re - sist. When it's right the light

Gtr. 1

* Gtrs. 1 & 3

Gtr. 3
divisi

3 2 2 6 6 6 4 4 4 4 4 4 4 4 14 2 4 4 4 0

Gtr. 2

3 2 2 2 6 6 6 4 4 4 4 4 4 4 2 2 4 4 7 7 2 0

* composite arrangement

A#° B5

- ing comes shin - ing through. I'm so caught up in you, —
 just comes shin - ing through. I'm so caught up in you, —

let ring

1/2 1/2

(0) 0 0 1 1 1 1 1 4 4 4 4 4 4 4 0 1 1 (1) 0 1 (1) 1 4 2

(2) 2 0 2 2 2 2 4 4 4 2 4 4 4 4 4 4 4 4 4 4 2 0

Chorus

Gtr. 1 tacet
A5

Gtr. 5; w/ Fill 1, 2nd time

E/G#

F#5

C#5

E5

A5

lit - tle girl _____ and I nev - er did sus - pect a _____ thing. - } So caught up in you, -
lit - tle girl _____ you're the one _____ that's got me down on my knees. - }

Gtr. 4
(slight dist.)

Rhy. Fig. 1

mp

let ring throughout

0 5 0 5 6 4 | 0 0 4 0 4 2 | 0 0 2 0 4 6 | 0 5 6 9 0 6

* Gtrs.
2 & 3

Rhy. Fig. 1A

mp

(2) 2 2 2 2 2 2 4 | 2 4 2 4 2 4 4 | 4 4 4 4 4 4 6 | 6 6 6 9 9 9 2

* composite arrangement

Fill 1

Gtr. 5 (dist.)

mp *mp*

TAB 2 1 2 | 2 4 2 | 2 2 5 5 5 2 | 4 2 1

mf

(1) 2 1 2 | 4 6 5 5 5 5 4 6 5 | 9 11 9 | 9 11 9 (9) 11

mf

(11) 11 11 9 9 9 10 | 10 10 11 11 11 12 | 12 7

E/G# F#5 E/G# A5 A#° B
 You're the one who caught me, ba - by, you taught me how good it could be.

End Rhy. Fig. 1

End Rhy. Fig. 1A

[illegible]

B
Gtr. 4

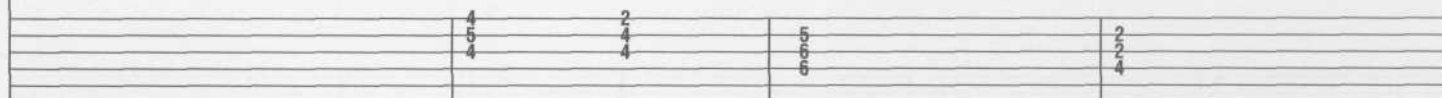
E

C#m7

F#m9



* Gtr. 5



Gtrs. 2 & 3



* Multiple gtrs. arr. for one gtr.

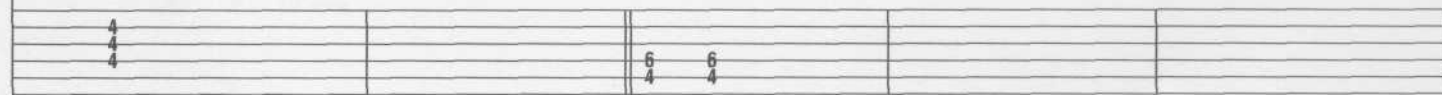
Interlude

B

C#m7
Rhy. Fig. 2

Gtr. 5 tacet
F#m

B



Rhy. Fig. 2A



**P.M.



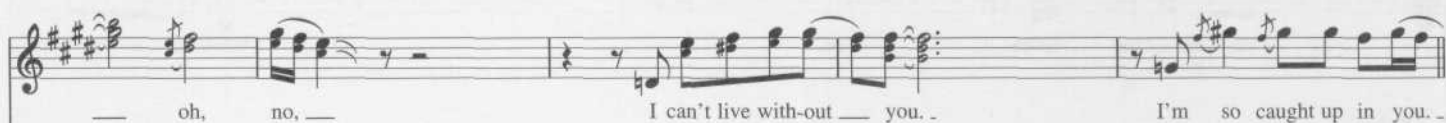
**Gradually release P.M.

E5 B/D# C#m7

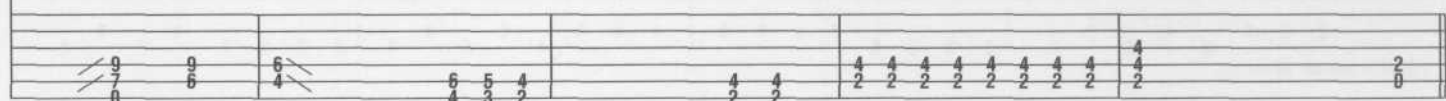
F#m

B5

End Rhy. Fig. 2



P.M. - - - - -



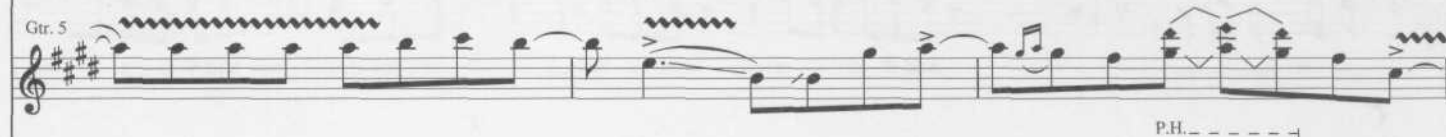
Guitar Solo

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 1 & 1A, simile
A5

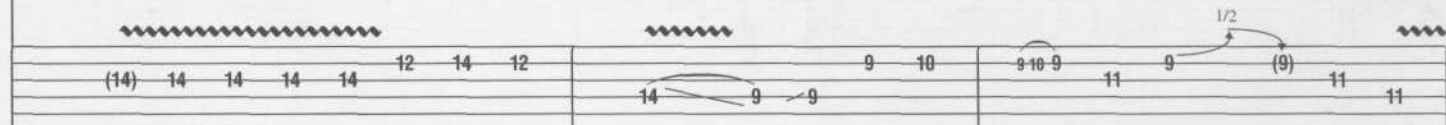
E/G#

F#5

C#5



P.H. - - - - -



pitch: D# E D#



* w/ octaver

octaver off

grad. bend



* set an octave higher

E5 A5 E/G# F#5

full

P.H. — —

1/2

E/G# A5 A#° B B5 G#5 B5

Gtrs. 2, 3 & 4

And if ev -

Gtr. 5

P.H. — —

rake —

full

full

mf

full

full

Interlude

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 2 & 2A, simile

Gtrs. 5 & 6 tacet

C#m7 F#m B E5 B/D#

- er comes a day — when you should turn and walk — a — way, — oh,

C#m7 F#m B5 A5

Gtrs. 2 & 3

no, — I can't live with - out — you. — I'm so caught up in you. —

Chorus

A5
Rhy. Fig. 3

E/G#

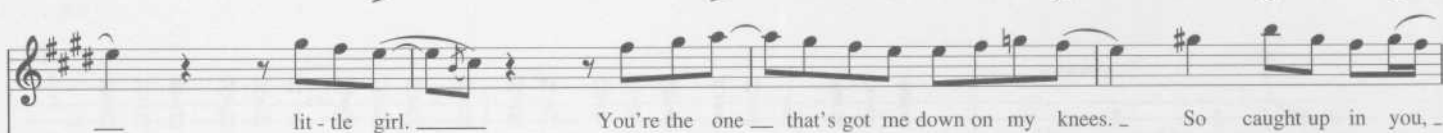
F#5

C#5

E5

A5

Gtrs. 2 & 3



Gtr. 4

Rhy. Fig. 3A

mp

let ring throughout



E/G#

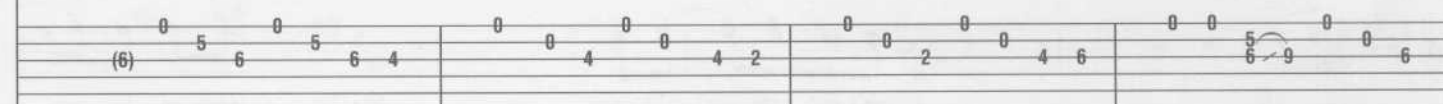
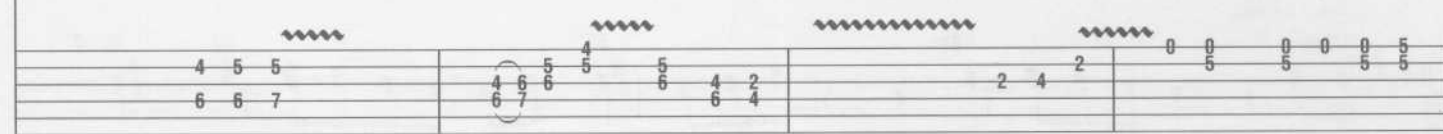
F#5

Gtr. 6 tacet

C#5

E5

A5



E/G# F#5 E/G# A5 B5 A5 End Rhy. Fig. 3

you're the one who caught me, ba-by, you taught me how good it could be.

mf

Gtr. 6

Gtr. 5 divisi

(5) 9 11 9 9 9 11 9 9 (9) 9 10 9 10 9 10 7 9 10 9 10 9 12 12

End Rhy. Fig. 3A

(6) 0 5 6 5 6 4 0 0 4 0 4 2 0 0 1 0 0 4 0 5 6

Gtrs. 2, 3, & 4: w/ Rhy. Figs. 3 & 3A, simile

Gtr. 6 tacet

A5 E/G# F#5 C#5 E5 A5

Lit-tle girl, you're the one that's got me down on my knees. So caught up in you

Gtr. 6

Gtr. 5

Gtr. 5 divisi

P.H. - - - -

(12) 12 14 12 14 (14) 9 9 9 1/2 (9) X 9 1/2 (9) 11 11 (11) 9 9 10

E/G# F#5 C#5 E5 A5

lit-tle girl that I nev-er wan-na get my-self free. And ba-by, it's true.

full full full full

(10) 12 12 9 10 12 10 11 12 11 11 9 (9) 11 11 9 11 11 11 9 11 9 11 9 11 9

E/G# F#5 E/G# A5 B5 A5

you're the one who caught me, an' taught me, an' got me so caught up in you.

1/2 1/2 full

(9) 11 11 9 11 9 (9) 11 (11) 9 14 13 14 12 14 12 14 12 14 16 14 16 12 14 14

Outro-Guitar Solo

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 3 & 3A, simile, till fade

A5 E/G# F#5 C#5 E5 A5

full full full full full full full full full

(14) 14 14 (14) 12 12 14 15 14 12 12 14 12 14 12 11 11 9 11 9

E/G# F#5 C#5

full full 1 1/2 1 1/2 2 2

(9) 9 11 9 9 9 11 12 11 9 11 9 9 11 9 11 9 11 11 11 11

E5 A5 E/G# F#5

2 1/2 full

(11) 11 9 11 9 1 6 6 6 6 11 11 11 12 12 12 14 14 14 16 16 16 14 14 14 16 16 16 14 14 14 13 13 13 11 11 11 13 13 13 14

E/G# A5 B5 A5 E/G#

full full full let ring

(14) 13 11 9 11 9 12 12 11 (11) 9 11 9 9 11 (11) 9 11 9 4

F#5 C#5 E5 A5

P.H.

let ring --- full

E/G# F#5

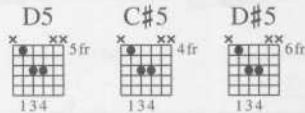
Begin Fade C#5 E5 A5

E/G# F#5

E/G# A5 B5 Fade Out A5 8va... full

Down Boys

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner



Tune down 1/2 step:
(low to high) Eb–Ab–Db–Gb–Bb–Eb

Intro

Moderate Rock ♩ = 112

N.C.

Gtr. 1 (dist.)

pp
grad. fade in
P.M. —

p

TAB

0	0	4	4	2	2	5	5	0	0	0	0	4	4	2	2	5	5	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 2 (dist.)

pp
grad. fade in
P.M. —

p

TAB

12	12	12	12	12	12	12	12	12	9	9	9	12	12	12	12	12	12	12	12
----	----	----	----	----	----	----	----	----	---	---	---	----	----	----	----	----	----	----	----

mp
P.M. —

mf

TAB

0	0	4	4	2	2	5	5	0	0	0	0	4	4	2	2	5	5	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

mp
P.M. —

mf

TAB

12	9	9	9	12	12	12	12	12	12	12	12	12	9	9	9	12	12	12	12
----	---	---	---	----	----	----	----	----	----	----	----	----	---	---	---	----	----	----	----

*Gtrs. 1 & 2

A/C# B5 A5 E/G# A5 B5

TAB

7	7	7	7	9	9	9	7	7	7	7	7	7	7	7	7	7	7	7	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

*Composite arrangement

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N.C. Rhy. Fig. 1 A/C# N.C. D5 N.C. A5 N.C. A/C# N.C.

D5 N.C. A5 C#5 D5 D#5 N.C. A/C# N.C. D5 N.C. A5 N.C. End Rhy. Fig. 1

Gtr. 1 A/C# N.C. D5 N.C. A5 N.C.

Gtr. 2

Verse N.C. A5 N.C.

1. Some things you do — real - ly make me mad I must con - fess. Uh!

Rhy. Fig. 2 Gtrs. 1 & 2 loco

pitch: G#

E5 B5 A5 C#5 N.C.

The way the street-light sil-hou-ettes your

8va loco 8va loco

P.H. P.M. P.H. P.M.

let ring

0 2 2 2 4 4 0 2 2 4 6 6 0 0 0 0 4 0 0

pitch: F# B

Gtr. 3 (clean) Riff A End Riff A

mf let ring throughout

2 2 4 4 7 2 5 1 2

A5 N.C. E5 B5 A5 C#5

things in-side your dress. Oh. A

8va loco 8va

P.H. P.M.

1/4 let ring

5 0 2 2 2 4 2 3 0 2 2 2 4 4 0 2 2 4 4 6 6

2 2 4 4 7 2 5 4 6 6

End Rhy. Fig. 2

Verse

1st & 3rd times, Gtrs. 1 & 2: w/ Rhy. Fig. 2
 2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
 3rd time, Gtr. 4: w/ Fill 3
 Gtr. 3 tacet
 N.C.

A5 N.C.

wild child in the streets, I think I see you look but I real-ly don't
 2. You comb your hair, put on your shades, you look real cool. You're
 3. See additional lyrics

Fill 3 Gtr. 4

8va

1 22

w/ bar (22)

Gtr. 1: w/ Fill 1

C#5 D5 D#5 E5 B5 A5 C#5 F#5

Where the down boys go, — yeah! I wan-na go where the

(2) 6 7 8 9 2 4 2 2 6 6 4

1., 3. 2.

B5 A5 B5 A5 D5 D5 A/C# B5 A5

down boys go, — ba - by! down boys — go, ba - by!

4 4 0 2 17 2 4 0 2 17 7 7 7 7 7 7 7 7 9 9 9 7 7 5 5

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 / 34 times)

A/C#

Gtr. 1

N.C.

w/ bar grad. dive

7 5

slack

17

Gtr. 2

P.M.

Harm. w/ bar

7 7 7 7 7 7 7 7 7 (7)

8va

15ma

8va

P.H. 1

20 19 18 17 15 17 16 15 16 14 14 12 14 15

pitch: C D

Fill 1

Gtr. 1

9 11 9 9 11 9

8va-

D5 N.C. A5 N.C. A/C# N.C. D5 A5 C#5 D5 D#5 N.C. A/C# N.C.

1 1 1 1 1/4 1

(15) 15 14 12 (17) 17 17 15 16 17 16 15 20 15 17 (17)

rake-1 w/ bar w/ bar

D5 N.C. A5 N.C. A/C# N.C. D5 C#5 D5 D#5

8va-

Gtrs. 1 & 2

6 3 w/ bar Harm. w/ bar

*Strike note while bar is still depressed.

** Strike harmonic while bar is still depressed.

⊕ Coda

D5

see the shape I'm in. Where the down boys go, go.

Gtrs. 1 & 2

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

E5 B5 A5 C#5 D5 D#5 E5 B5 A5

Where the down boys go. Whoa. Where the down boys

C#5 F#5 B5 A5 N.C.

go... yeah! I wan-na go where the down boys go. — Where the

2 6 6 4 4 4 0 2 17

A5 N.C.

down boys go. — Where the down boys go. —

8va loco 8va loco 8va loco

P.M. — P.H. P.M. — P.H. P.M. P.M. — P.H. P.M. —

0 0 0 0 4 0 0 5 0 2 0 2 4 2 3 0 0 0 0 4 0 0

pitch: G# A G#

A5 C#5 D5 D#5

Where the down boys go. —

8va loco 8va loco 8va loco

A.H. P.M. P.M. — P.H. P.M. — P.H. P.M. —

7 0 2 0 6 7 8 0 0 0 0 4 0 0 7 7 (7) 2 4 2 3

pitch: C# G# C#

Repeat 5 times & fade

Outro
Gtr. 2 tacet

C#5 D5 D#5 N.C.

Where they go! —

8va loco 3

P.M. — P.H. P.M. — P.M. —

0 0 0 0 4 0 0 0 5 6 7 8 (8) 4 4 2 2 5 5 0 0 0 0

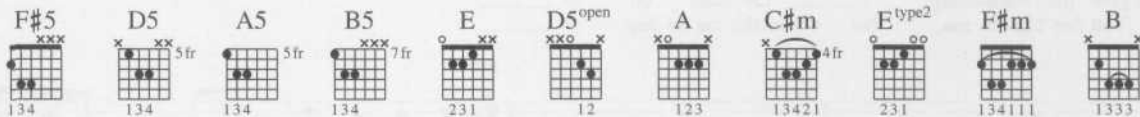
pitch: G#

Additional Lyrics

3. Some things you do really make me made,
I must confess.
The way the streetlight silhouettes our things,
Inside your dress.
Oo, yeah.

867-5309/Jenny

Words and Music by Alex Call and James Keller



Intro

Moderate Rock ♩ = 136

1. **Gtr. 1 (clean)** * F#m7 Dsus2 A Badd4 **End Riff A**

mf
let ring throughout

TAB

* Chord symbols reflect overall harmony.

2.

Gtrs. 2 & 3 (slight dist.) **Rhy. Fill 1** Badd4 F#5 **End Rhy. Fill 1** **Rhy. Fig. 1** D5 A5 B5 F#5 **End Rhy. Fig. 1**

mf

** Composite arrangement.

Verse

Gtr. 1 tacet

1st time, Gtrs. 2 & 3: w/ Rhy. Fig. 1 (7 1/2 times)

2nd time, Gtr. 2: w/ Riff D (4 times)

2nd time, Gtr. 3: w/ Rhy. Fill 3

F#5 D5 A5 B5 F#5 D5 A5 B5 F#5

1. Jen - ny, Jen - ny, who — can I turn to?
2. Jen - ny, Jen - ny, you're — the girl for me.

Riff D

Gtr. 2

P.M. —

Rhy. Fill 3

Gtr. 3

D5 A5 B5 F#5 D5 A5 B5 F#5

You give me some-thing I _____ can hold on to. _____
 You don't know me, but you make me so hap - py. _____

Gtr. 4 (slight dist.)

Riff B

mf

End Riff B

Gtr. 1: w/ Riff A (4 times)

Gtr. 4 tacet

2nd time, Gtr. 3: w/ Rhy. Fig. 1 (3 1/2 times)

D5 A5 B5 F#5 D5 A5 B5 F#5

I know you'll think I'm like the oth - ers be - fore, _____
 I tried to call you be - fore, but I lost my nerve. I tried

D5 A5 B5 F# D5 A5

who saw your name and num - ber but on the wall. _____
 my i - mag - i - na - tion, but I was dis - turbed. _____

1st time, Gtr. 4: w/ Riff B

Pre-Chorus

D5 B5 E D5open A D5open A E

Rhy. Fill 2A End Rhy. Fill 2A Rhy. Fig. 2

Gtr. 3

Jen - ny, I've got your num - ber.

Gtr. 2 Rhy. Fill 2 End Rhy. Fill 2 Riff C

P.M. - - - - -

A D5open E D5open A D5open A F#5

I _____ need to make _____ you mine. _____ Jen - ny, don't change _____ your num - ber.

End Riff C

P.M. - - - - -

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (3 1/2 times)
2nd & 3rd times, Gtr. 1: w/ Riff A (4 times)

F#5 D5 A5 B5 F#5 D5 A5 B5 F#5

Eight Six Sev - en Five Three "O" Nine. (Eight Six Sev - en Five Three "O" Nine.)

To Coda

2nd & 3rd times, Gtr. 4: w/ Riff B Gtrs. 2 & 3: w/ Rhy. Fill 2

D5 A5 B5 F#5 D5 A5 B5

Eight Six Sev - en Five Three "O" Nine. Eight Six Sev - en Five Three "O" Nine.)

Bridge

C#m

Etype2

F#m

Gtr. 3

I got it. (I got I got it.) I got your

Gtr. 2

let ring - 4 5 6 6 0 0 0 0 0 0 2 2 2 2

A

B

C#m

Etype2

(cont. in notation)

num - ber on the wall. I got it. I got I got it. For a

P.M.

let ring - 4 5 6 6 0 0 0 0 0 0 1 0 0

Interlude

Gtr. 1: w/ Riff A (4 times)
Gtrs. 2 & 3: tacet

F#5 A5 B5 F#m7 Dsus2 A Badd4 F#m7 Dsus2 A

good time, for a good time call...

Gtrs. 2 & 3

P.M.

Badd4 F#m7 D A Badd4 F#m7 Dsus2 A

Gtr. 2

Guitar Solo

Gtr. 1: w/ Riff A (4 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (3 1/2 times)

Gtr. 3: w/ Rhy. Fill 1

Badd4 F#5 F#5 D5 A5 B5 F#5 D5 A5

Gtr. 5 (dist.)

mf
w/ chorus

Gtr. 2

B5 F#5 D5 A5 B5 F#5 D5 A5

Gtr. 4: w/ Riff B

Pre-Chorus

Gtr. 1 tacet
Gtr. 2: w/ Riff C
Gtr. 3: w/ Rhy. Fig. 2

Gtrs. 2 & 3: w/ Rhy. Fills 2 & 2A

B5 E D5 A D5 A E A

Hey! Jen - ny, don't change your num - ber. I need to make

8va

9 12 12 22 22

D.S. al Coda

D5 E D5 A D5 A F#5

you mine. Jen - ny, I'll call your num - ber.

8va

17 17 17 15 17 (17) 15 17

Coda

Outro-Chorus

Gtr. 1: w/ Riff A (till fade)
Gtr. 2: w/ Riff D (till fade)
Gtr. 3: w/ Rhy. Fig. 1 (till fade)

F#5 D5 A5 B5 F#5 D5 A5 B5 F#5

Jen - ny, Jen - ny, who can I turn to? For the

(Eight Six Sev - en Five Three "O" Nine. _____)

Gtr. 4: w/ Riff B

D5 A5 B5 F#5

price of a dime I can al - ways turn to you. _____

(Eight Six Sev - en Five Three "O" Nine. _____)

D5 A5 B5 F#5 D5 A5 B5 F#5

Eight Six Sev - en Five Three "O" Nine. _____

Eight Six Sev - en Five Three "O" Nine. _____

D5 A5 B5 F#5 D5 A5 B5 F#5

Eight Six Sev - en Five Three "O" Nine. _____

Five Three "O" Nine. _____

Eight Six Sev - en Five Three "O" Nine. _____

Play 4 times & fade

Every Breath You Take

All Gtrs. Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
 ② = B♭ ⑤ = A♭
 ③ = G♭ ⑥ = E♭

Written and Composed by Sting

Intro

Moderate Rock ♩ = 116

Aadd9

Rhy. Fig. 1

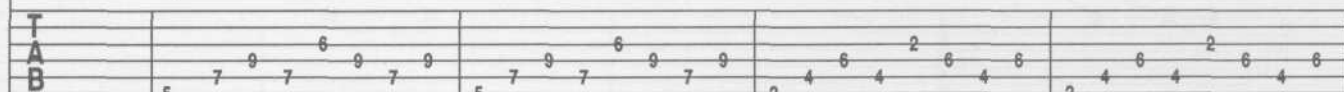


F#m9

Gtr. 1

P.M.

mf w/ chorus*



Dsus2

Esus2

Aadd9

End Rhy. Fig. 1

1. Ev - 'ry breath you _

P.M.

Verse

Gtr. 1: w/ Rhy. Fig. 1

Aadd9

F#m9

Dsus2

take.
day.

Ev - 'ry move you _ make.
Ev - 'ry word you _ say.

Ev - 'ry bond _ you break.
Ev - 'ry game _ you play.

Ev - 'ry step _ you take,
Ev - 'ry night _ you stay,

Esus2

1. F#m9

2. Aadd9

I'll be watch-ing you.
I'll be watch-ing you.

2. Ev - 'ry sin - gle _

Oh, can't you _

Rhy. Fig. 2

Gtr. 1

End Rhy. Fig. 2

P.M.

P.M.

Chorus

Dsus2

Csus2

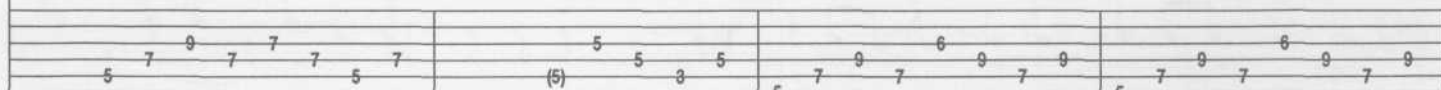
Aadd9

see?

You be-long to me.

How my poor heart _

P.M.



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Badd9 **Esus2**

— aches — with ev - 'ry step — you take. 3., 4. Ev - 'ry move you —

P.M. —

Verse
Gtr. 1: w/ Rhy. Fig. 1
Aadd9 **F#m9** **Dsus2**

make. Ev - 'ry vow you — break. Ev - 'ry smile — you fake. Ev - 'ry claim — you stake,

To Coda **Bridge**
Gtr. 1: w/ Rhy. Fig. 2 **F#m9** **Gtr. 1 tacet**
Esus2 **F** **G**
Gtr. 2 w/dist.

I'll be watch-ing you. Since you've gone — I've been lost — with - out — a trace,

F **G**

I dream at night I can on - ly see — your face. I look a-round, but it's you I can't — re-place,

F

I feel so cold and I long for your — em-brace. I keep cry - ing, ba - by, ba - by, please. —

Interlude
Gtr. 2 tacet
Aadd9 **F#m9**

Ooh. — Ooh. — Ooh. — Ooh. —

Gtr. 1 P.M. —

1. Dsus2 Esus2 F#m9

Ooh. Ooh.

P.M.

2. Aadd9 D.S. al Coda

Ooh. Oh, can't you

P.M.

Coda Dsus2 Esus2

Ev-'ry move you make. Ev-'ry step you take, I'll be watch-ing you.

Gtr. 1

P.M.

F#m9

I'll be watch - ing

P.M.

Outro
(w/ ad Lib lead voc.)

Aadd9 F#m9 Dsus2 Play 8 Times & Fade

you. I'll be watch - ing

1., 5. (Ev-'ry breath you take. Ev-'ry move you make. Ev-'ry bond you break. Ev-'ry step you take.)

2., 4., 6., 8. (Ev-'ry sin - gle day. Ev-'ry word you say. Ev-'ry game you play. Ev-'ry night you...)

3., 7. (Ev-'ry move you make. Ev-'ry vow you break. Ev-'ry smile you fake. Ev-'ry claim you stake.)

P.M.

Theme from ROCKY III
Words and Music by Frank Sullivan and Jim Peterik

TAB			
	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

* Chord symbols reflect overall tonality.

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Verse

Gtr. 2 tacet

Gtr. 1: w/ Riff A, 2 times

Cm

A \flat /C

B \flat /C

Cm

1. Ris - in' up, back on the street, did my time, took my chances.

A \flat /C

B \flat /C

Cm

Went the distance, now I'm back on my feet, just a man and his will to survive.

Verse

Gtr. 1: w/ Riff A, 2 times, 1st time

Gtr. 1 tacet, 2nd time

Cm

A \flat

B \flat

Cm

2. So many times it happens too fast, you change your passion for glory.
4. Ris - in' up, straight to the top, had guts, got the glory.

Gtr. 1: w/ Riff A, 2nd time

A \flat

B \flat

Cm

B \flat

Cm7

Don't lose your grip on the dreams of the past, you must fight just to keep them alive. } It's the
Went the distance, now I'm not gonna stop, just a man and his will to survive.

Chorus

Fm

B \flat sus4

B \flat

Fm

eye of the tiger, it's the thrill of the fight, rising up to the challenge of our

Gtr. 2

Rhy. Fig. 2

Rhythmic figure 2: A series of chords and notes forming a rhythmic pattern, including chords like Fm, B \flat sus4, and B \flat .

C5

B \flat 5

Fm

B \flat sus4

B \flat

ri - val. And the last known survivor stalks his prey in the night, and he's

Continuation of the chorus melody and rhythm, including chords like C5, B \flat 5, Fm, B \flat sus4, and B \flat .

To Coda ⊕

Gtr. 1: w/ Riff A, 1st 2 meas.
N.C.(C5)

Fm C/E Fm Gm Fm Gm Ab

watch - in' us all in the eye of the ti - ger.

End Rhy. Fig. 2

3 2 3 5 3 5 6

Verse

Gtr. 1: w/ Riff A, 2 times
Cm

Ab/C Bb/C Cm

3. Face to face out in the heat, _ hang-in' tough, _ stay-in' hun - gry.

Gtr. 2

Gtr. 3 (dist.)
divisi *mf*

8 8 8 8 8/5

* Gtr. 3 to right of slashes

Ab Bb Cm Bb Cm7

They stack the odds, _ still we take to _ the street for the kill _ with the skill to sur-vive. _ It's _ the

8 8 8 8 8/5

Chorus

Gtr. 2: w/ Rhy. Fig. 2
Gtrs. 1 & 3 tacet
Fm

Bbsus4 Bb Fm

eye of the ti - ger, it's the thrill of the fight, ris - ing up to the chal-lenge of our

C5 Bb5 Fm Bb sus4 Bb

ri - val. And the last known sur - vi - vor stalks his prey in the night, and he's

Fm C/E Fm Gm Fm Gm Ab

Gtr. 1: w/ Riff A N.C.(C5)

D.S. al Coda

watch-in' us all in the eye of the ti - ger.

Coda

Ab

Gtr. 1: w/ Riff A, 1st 2 meas. N.C.(C5)

eye of the ti - ger.

Gtr. 2

6

Outro

Gtr. 1: w/ Riff A, till fade
Gtr. 2: w/ Rhy. Fig. 1, 2 times

C5 Bb5 C5 Bb5 C5 G5 Ab5 C5 Bb5 C5

The eye of the ti - ger.

Bb5 C5 G5 Ab5 C5 Cm7 Bb/C Cm7 Bb/C Cm7

Gtr. 2: w/ Rhy. Fig. 1A, till fade

The eye of the ti - ger.

C5 G5 Ab5 C5 Cm7 Bb/C Cm7 Bb/C Cm7 C5 G5 Ab5

Begin Fade

The eye of the ti - ger.

C5 Cm7 Bb/C Cm7

Fade Out

The eye of the ti - ger.

7

Words and Music by Rick Rubin, Adam Horovitz and Adam Yauch

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Moderately ♩ = 134

Kick it!

Kick II:

Gtr. 1 (dist.)

A5 C/G D/A D A5 C/G D/A D A5

Harm.

Play 3 times

TAB

§ Verse

C/G D/A D A5 C/G A5 A5

1. You wake up late for school, man, you don't wan-na go.
pops caught you smok-ing, man, he says, "No way."
out of this house if that's the clothes you're gon-na wear."

Rhy. Fig. 1 End Rhy. Fig. 1 Rhy. Fig. 2 End Rhy. Fig. 2 Rhy. Fig. 3 End Rhy. Fig. 3

P.M. ----- 4

Gtr. 1: w/ Rhy. Fig. 1 (2 times) C/G D/A D A5 Gtr. 1: w/ Rhy. Fig. 3 Gtr. 1: w/ Rhy. Fig. 1 (2 times) C/G D/A D A5

You ask your mom, "Please?" but she still says, "No!"
That hip-o-crite smokes two packs a day.
"I'll kick you out - ta my home if you don't cut that hair!"

Grtr. 1: w/ Rhy. Fig. 3

C/G D/A D A5

Man, You missed two class - es and no home - work,
liv - in' at home is such a drag.
Your mom bust - ed in and said "What's that noise?"

Grtr. 1: w/ Rhy. Fig. 1 (2 times)

C/G D/A D A5

Chorus

N.C. D/A N.C. D A5

You got - ta fight _____ for your right _____ to par -

Gtr. 1

The guitar solo part consists of three measures. The first measure has a whole rest. The second measure contains two chords: a D major triad (D-F-A) and a D7 chord (D-F-A-C). The third measure contains a D major triad (D-F-A), a D7 chord (D-F-A-C), and a final D5 power chord (D-F-A).

2. **Interlude** *To Coda 2* ⊕

C/G D/A D E5

You got-ta fight. .

8va -----

f
w/ bar

20

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (7 times)

A5 C/G D/A D A5 C/G D/A D A5 C/G D/A D A5 C/G D/A D A5

Gtr. 2

8va

loco

w/ bar

grad. release

3

1

1

1

1/2

(20) (20) 20 (20) 20 17 19 19 19 17 19 (19) (19) (19) (19) 17 18 19 17

D.S. al Coda 1

Gtr. 1: w/ Rhy. Fig. 2

C/G D/A D A5 C/G D/A D A5 C/G D/A D A5 C/G A5

3. "Don't step

8va

f

w/ bar

1

1

1

1

19 17 19 19 (19) 20 19 17 20 17 20 17 20 (20)

Coda 1

D.S.S. al Coda 2
(take 2nd ending)

C/G D/A N.C.

You got-ta fight —

Gtr. 1

7 7 7 7
5 5 5 5

Coda 2

Outro

Gtr. 1: w/ Rhy. Fill 1

Gtr. 1: w/ Rhy. Fig. 1 (7 times)

A5 C/G D/A D A5 C/G D/A D A5

Par — ty. —

C/G D/A D A5 C/G D/A D A5 C/G D/A D A5 C/G G/A D A5 C/G D/A D A5

Par — ty. —

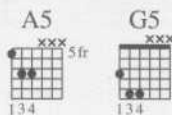
Gtr. 1

C/G G5 A5

7 7 7 7
5 5 5 5

Heart and Soul

Words and Music by Mike Chapman and Nicky Chinn



Intro

Moderately ♩ = 124

Chords: A6, G6, A6

Gtr. 1 (clean) Rhy. Fig. 1 *mf*

Gtr. 2 (clean) Rhy. Fig. 1A *mp*

TAB

Chords: G6, A6, G6, D

Rhy. Fig. 1

Rhy. Fig. 1A

w/ dist.

Verse
A6

1. Two o'clock this morn - ing if she should come a - call -
 2. And if it got hot and hec - tic I know she'd be e - lec -
 3., 4. See additional lyrics

Rhy. Fig. 2

G6

Rhy. Fig. 2A

dist. off

G6 A6 G6

- ing I would - n't dream of turn - ing her a - way.
 - tric. I'd let her take her chan - ces with me. _

End Rhy. Fig. 2

End Rhy. Fig. 2A

End Rhy. Fig. 2A

G

1., 3.
Gmaj7

2., 4.
Gmaj7

You see { She gets what she wants }
 She got what she want - ed }

Gtrs. 1 & 2

* w/ dist.

* Gtr. 2

Chorus

Gtr. 1 tacet
G5

A5

G5

'cause she's heart _ and soul. _

She's hot _ and cold. _

* Gtrs. 2 & 3 (dist.)

Rhy. Fig. 3

p *f*

* Composite arrangement

A5

G5

A5

She's got it all.

Hot _ lov - ing ev - 'ry

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
Gtr. 3 tacet

A6

G6

A6

G6

night.

Whoa. _

Whoa. *3*

A6

G6

To Coda ⊕

D

D.S. al Coda
(take repeat)

⊕ Coda

D

Interlude
N.C.

Whispered: Ah.

Gtrs. 2 & 3

P.M. w/ dist.

P.M. w/ dist.

7 11 7 9 11 10 9 11 10 9

(E) (A) (E)

Ah. Ah.

Gtr. 2

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

7 11 7 9 11 9 11 10 9 (9) 7 11 7 9 11 10 9 11 10 9 (9)

Gtr. 3

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

7 11 7 9 11 9 11 10 9 (9) 9 10 9 7 11 10 9 (9)

(A) (E) G5

Gtr. 4 tacet

Heart and soul. _ Yeah, she's heart _ and soul. _

Gtr. 2

P.M. - - - - - P.M. - - - - -

9 10 9 7 11 10 9 (9)

Gtr. 4 (dist.)

P.M. - - - - -

Gtr. 3

P.M. - - - - -

17 14 14 12 9 11 10 9 (9)

p *f* *p* *f*

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (2 times)

A5 G5 A5 G5 A5

She's hot _ and cold. _ She's got it all.

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (1 3/4 times)

A5

G5

G5 A5 G5 A5 G5

She's heart and soul. — Yeah.

Gtr. 4

f
* w/ octaver

2 2 2 2 0 4 2 0 2

* Set for one octave higher.

A5 G5 A5 G5

2 2 2 2 0 4 2 0 2 4 0 X X 2 2

G5 A5 A5 G5

Gtrs. 2 & 3

She's got lov - ing ev - 'ry

Gtr. 4

2 0 4 2 0 2 4 2 2 2 0 4 5 (5)

Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (till fade)

Gtrs. 3 & 4 tacet

A6

G6

A6

G6

night. Whoa. Whoa. —

3

A6 G6 A6 G6

She's got it all. She's heart and soul.

A6 G6 A6 G6

She's heart and soul.

Gtr. 4

octaver off

2 2 2 2 0 4 2 0 2 2 2 2 0 4 5 (5)

A6 G6 A6 G6

She's heart and soul.

2 2 2 2 0 4 2 0 2 2 2 2 0 4 5 (5)

A6 G6 A6 G6

Begin fade

She's heart and soul.

2 2 2 2 0 4 2 0 2 2 2 2 0 4 5 (5)

A6 G6 A6 G6

She's heart and soul. _

A6 G6 A6 G6 A6

She's heart and soul. _

G6 A6 G6 A6

Fade out

Additional Lyrics

3. Well, can't you see her standing there?
See how she looks, see how she cares.
I let her steal the night away from me.
4. Nine o'clock this morning
She left without a warning.
I let her take advantage of me.

Hit Me With Your Best Shot

Words and Music by Eddie Schwartz

Intro

Moderate Rock ♩ = 128

* Gtrs. 1 & 2

Rhy. Fig. 1

1.

End Rhy. Fig. 1

mf simile on repeat

TAB

* Gtr. 1 (slight dist.); Gtr. 2 (clean)

2.

Verse

B A B E B/D# C#m A B

1. Well, you're a real tough cook - ie with a long his - to - ry — of
come on with a come on, you don't fight fair.

Rhy. Fig. 2

TAB

Gtr. 1: w/ Fill 1, 2nd time

E B/D# C#m

break - ing lit - tle hearts like the one in me. That's O. K., let's see —
But that's O. K., see if I care. Knock me down, it's all —

**P.M.

TAB

**grad. release

Fill 1

Gtr. 1

TAB

A B

— how you do — it. Put up your dukes, — let's get down to — it.
— in vain. — I'll get right back on my feet — a — gain. —

End Rhy. Fig. 2

*P.M. — — — — —

*grad. release

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile

E A C#m B E A C#m B A B

Hit me with your best shot. Why don't you hit me with your — best — shot? —

1. 2.

Hit me with your best shot. Fire — a — way. — 2. You

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 3 (dist.)

E B/D# C#m A B

f slight P.M. — — — — —

13 12 11 14 11 12 14 11 12 14 12 12 9 9 9 8 8 8 8 6 0 0 2 0 2 0 2 0 2 0 2 0 4 0 4 0 4 0 4 0 4

Gtr. 1: w/ Fill 1

E B/D# C#m A B

0 5 0 5 0 5 0 5 0 7 0 7 12 0 5 7 5 7 5 7 5 7 0 7 5 7 5 7 5 7 5 7 0 7 0

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile

E A C#m

semi-harm. P.M. — — — — — full

12 11 10 9 9 9 12 11 10 9 9 9 14 12 14 12 14 12 14 12 12

2 1 6 6 (6) 4 (4)

B E A C#m B A B E A C#m

14 12 12 11 11 7 9 7 9 9 9 9 7 7 7 0

full

B E A C#m B A B

3. Well, you're a

Verse
*E B/D# C#m A B

real tough cook-ie with a long his-to-ry of break-ing lit-tle hearts like the one in me. Be-fore I

Gtr. 1

P.M.

Gtr. 3

semi-harm.

full

* Chord symbols reflect implied tonality.

E B/D# C#m A B

put an-oth-er _ notch in my lip-stick case _ you'd bet-ter make sure you put me in my place. _

P.M.

P.M.

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Fill 2, 1st time

Gtr. 2: w/ Fill 2, 1st time

Hit me with your best shot.

Come on, hit me with your best shot.

Hit me with your best shot.

Fire _____ a - way. _____

2.

Outro

1, 2.

Gtrs. 1 & 3

3.

Freely

Gtr. 1

E7

Fill 2
Gtr. 2

play 7 times

The first system of the musical score for 'The Sound of Silence' is shown. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The notation includes a double bar line with repeat dots, followed by a series of chords and a melodic line. The chords are indicated by numbers 12 and 9, and the melodic line is written on a five-line staff.

I Love Rock 'N Roll

Words and Music by Alan Merrill and Jake Hooker

Intro

Moderately Slow Rock ♩ = 96

Gtr. 1 (dist.)

E5

A5

B5

First system of guitar notation for Gtr. 1 (dist.). It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music starts with a rest, followed by a series of chords and single notes. A dynamic marking 'f' (forte) is present. A TAB staff below shows the fret numbers: 2, 0, 2, 0, 3, 2, 0, 2, 0, 4, 2, 4, 2, 3. A 1/4 note pickup is indicated at the end of the first measure.

Gtr. 2 (dist.)

Second system of guitar notation for Gtr. 2 (dist.). It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music starts with a rest, followed by a series of chords and single notes. A dynamic marking 'f' (forte) is present. A TAB staff below shows the fret numbers: 9, 7, 0, 9, 7, 0, 9, 7, 0, 9, 7, 0, 7, 5, 7, 5, 9, 7, 9, 7.

Third system of guitar notation. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music starts with a rest, followed by a series of chords and single notes. A dynamic marking 'f' (forte) is present. A TAB staff below shows the fret numbers: 2, 0, 2, 0, 2, 0, 2, 0, 3, 2, 0, 2, 0, 4, 2, 2, 0, 2, 0, 2, 0, 9, 7, 0, 9, 7, 0, 9, 7, 0, 7, 5, 7, 5, 9, 7, 0, 9, 7, 9, 7.

Verse

E5 N.C. E5 N.C.

1. I saw him danc - in' there, _ by the re - cord ma - chine.
smiled, so I got up _ and asked for his name.

simile on repeat

full 15 (15) 12 14 12

1/4

E5 B5 N.C. A5 B5

knew he must have been _ a - bout sev-en - teen.
"That don't mat-ter," he said, "'cause it's all the same."

The beat was go - in' strong, _
I said, "Can I take ya home _ where

full 15 (15) 12 14 12

1/4

E5 A5

play-in' my fa-vor-ite song. _____ And I could tell it would-n't be long _ 'til he was with
 we can be a - lone?" _____ And next, we were mov - in' on, _ he was with

w/ bar

-1/2

N.C. B5

me, yeah, me! And I could tell it would-n't be long _ 'til he was with me, yeah, me, sing-in',
 me, yeah, me! Next, we were mov - in' on, _ he was with me, yeah, me, sing-in',

Chorus

E5 A5 B5 E5

I love rock 'n' roll, - so put an-oth-er dime in the juke box, - ba - by. I love rock 'n' roll, - so

2 0 2 0 2 0 2 0 3 1/4

2 0 2 0 4 2 4 2 2 0 2 0 2 0 3 1/4

9 9 9 9 7 7 7 7 5 5 9 9 9 9 7 7 0 0

A5 B5 E5 N.C.

come and take your time and dance with me. Ow! 2, He

2 0 2 0 4 2 2 0 2 0 2 0 9 9 15 (15) 12 14 12

7 7 9 0 9 9 9 9 7 6 7 5 3 1/4

Guitar Solo/Pre-Chorus

Gtr. 3
(dist.)

E5

E7

N.C.

E5

W/ bar

1/2 1/2

full 12 full 12 full 12

0 X 2 2 (2) 0

7 6 (7) 6 11 9 11

-1

Gtr. 1

full 15 (15) 12 14 12

2 0 2 0

7 6 7 6

2 0 2 0

Gtr. 2

1/4

9 7 9 7

7 6 7 5 3

9 7 9 7

0 0 0 0

B5

N.C.

A5

B5

E5

Said, "Can I take ya home _ where we can be a -

P.M. -4

12 9 11 9 9 9 11 9 12 14 13 9 9 9 8 8 8 8 6 6 6 6 4 4 4 4 2 2 2 2 1 1 1 4 2 4

full 15 (15) 12 14 12

4 2 4 2

2 0 2 0 4 2 4 2 2 0 2 0

1/4

9 7 9 7 7 6 7 5 3 7 5 7 9 7 9 7 9 7 0 0

Gtrs. 1 & 3 tacet

A5

lone?" _____ Next, we were mov - in' on, _ he was with me, yeah, me! And we'll be

2

w/ bar

$\frac{2}{0}$ $\frac{2}{0}$ $(\frac{2}{0})$
-1/2

7
5

Gtr. 2 tacet
N.C.

Chorus

N.C.

mov - in' on, _ and sing-in' that same old song, yeah, with me, _ sing-in', I love rock 'n' roll, _ so

put an-oth-er dime in the juke-box, ba - by. I love rock 'n' roll, _ so come and take your time and dance with me.

Outro-Chorus

E5 A5 B5

I love rock 'n' roll, _ so put an-oth-er time in the juke-box, ba-by.

Gtr. 1

Gtr. 2

*Gtr. 3

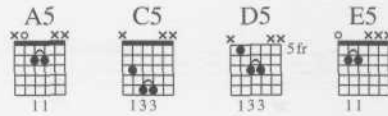
*Play 3rd & 4th times only.

1., 2., 3. 4. A5 B5 E5

I love rock 'n' roll, _ so come and take your time and dance with come and take your time and dance with me!

In and Out of Love

Words and Music by Jon Bon Jovi



Intro

Moderate Rock ♩ = 128

band tacet

N.C.

play 3 times

band enters

Intro musical notation for guitar and bass. The guitar part features a repeating rhythmic pattern of eighth notes. The bass part is silent (band tacet) initially, then enters with a similar pattern. The lyrics "In ____ and out of love." are written under the guitar staff. The guitar part ends with a final A5 chord.

N.C. Am7 N.C. A5 N.C.

A5

N.C. Am7 N.C. A5 N.C.

Continuation of the Intro musical notation. The guitar part continues with the same rhythmic pattern. The bass part enters with a similar pattern. The lyrics "____ and out of love." are written under the guitar staff. The guitar part ends with a final A5 chord.

Verse

A5

N.C.

D5/A N.C. G/A

D/A N.C. A5

Verse musical notation. The guitar part features a repeating rhythmic pattern of eighth notes. The bass part is silent (band tacet) initially, then enters with a similar pattern. The lyrics "re ____ set to ex-plode ____ in the heat. ____ You won't Right on time, ____ when me and my boys ____ hit the streets. ____" are written under the guitar staff. The guitar part ends with a final A5 chord.

Gtr. 1: w/ Rhy. Fig. 2

N.C. A5

N.C.

D5/A N.C. G/A

D/A N.C. A5

ti - re _____ 'cause ba - by was born _ with a beat. _____ Take you high -
she's here to make my _ life com - plete. _____ Then I'm long.

Pre-Chorus

N.C. D5/G

N.C.

D5

Dsus4

D

N.C.

- er than you've ev - er known, _____ then drive you down _ to drink-in' beers. _
_____ gone, _ I got a - noth - er show. One more time, _ one mile _ to go. _ One

Gtr. 1

w/ bar P.M. ---

D5/G

N.C. D5/G

N.C. D5/G

N.C. D5/G

N.C. D5/G

N.C. D5/G

N.C. D5

N.C. D5

N.C. D5

N.C. D5

A5

I pick you up when you've had e - nough. _ You've been burned, _ ba - by, les - son's learned. _
end-less night _ of fan - ta - sy. _ It's all she left _ of her with me. _ In -

P.M. --- P.M. P.M. P.M. --- P.M. P.M.

Chorus

N.C. Am7 N.C. A5 N.C.

A5

N.C. Am7

N.C. A5

N.C.

A5

_ and out of love. 1., 2. Hear what I'm say - ing. _ In _ and out of love. It's the way _ that we're play - ing. In _
3. In _ and out of love. In _

Rhy. Fig. 3

(2) 0 0 0 0 0 3 7 3 5/7 4 5 2 0 0 0 0 0 3 7 5 7 4 5 2 0 5 3 5 2 3 0

Gr. 1: w/ Rhy. Fig. 1
N.C. Am7 N.C. A5 N.C. A5 N.C. Am7 N.C. A5 N.C.

2., 3.
Gr. 1: w/ Rhy. Fig. 3, 3rd & 4th meas.
N.C. Am7 N.C. A5 N.C.

Gr. 1: w/ Rhy. Fig. 3
A5 N.C. Am7 N.C. A5 N.C. A5 N.C. Am7 N.C. A5 N.C. A5

2. Run-ning wild, 2. and out of love. Love's too
3. and out of love.

— much for- ev- er. In and out of love. Hear what I'm say-ing. In and out of love. It's the way that we're play- ing. In
In and out of love. In and out of love. You want me to meet you what? In

N.C. Am7 N.C. A5 N.C. Gr. 1: w/ Rhy. Fill 1, 2nd time To Coda ⊕
E5 N.C. A5

— and out of love. Too much is nev- er e- nough. She's gon- na get ya.
— and out of love. Your dad- dy is who? In

band tacet

N.C. Am7 N.C. A5

N.C. Am7 N.C. D5

band enters

G5 D N.C. A5

N.C. Am7 N.C. A5

N.C. Am7 N.C. D5 N.C.

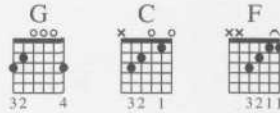
Gtr. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

* Vib. top 2 notes only.

La Bamba

By Ritchie Valens



Intro

Moderate Rock ♩ = 152

[illegible][illegible]

Gtr. 2

Riff B

End Riff B

mf
w/ clean tone

The musical notation for Gtr. 2 is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note on G4, followed by an eighth note on A4, and another quarter note on G4. The second measure contains a quarter note on F#4, followed by a quarter rest. The third measure contains a quarter rest. The fourth measure contains a quarter rest. The fifth measure contains a quarter note on G4, followed by an eighth note on A4, and another quarter note on G4. The sixth measure contains a quarter note on F#4, followed by a quarter rest. The seventh measure contains a quarter rest. The eighth measure contains a quarter rest. The notation is labeled 'Gtr. 2' at the top left, 'Riff B' at the top center, and 'End Riff B' at the top right. Below the staff, the dynamics '*mf*' and 'w/ clean tone' are written.

[illegible]

*Baritone gtr.

**Chord symbols reflect overall harmony.

Verse

Gr. 2 tacet
G N.C.

verse

C F G

Rhy. Fig. 1A End Rhy. Fig. 1A

Gr. 3 (acous.)
mf

1. Pa - ra bai - lar La Bam - ba. Pa - ra bai - lar La Bam -

[illegible]

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (5 times)

- ba, se ne - ce - si - ta un po - ca de gra - cia. Un - a po - ca de

C F G C F G

gra - cia, pa'ra mi pa'ra ti — y ar - ri - ba, ar - ri - ba.

C F G

Y ar - ri - ba, ar - ri - ba, por ti se re, — por ti se re, —

C F G N.C. Verse C F G

— por ti — se re. 2. Yo no soy mar - i - ne - ro. Yo no soy mar - i -

Gtr. 1

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (2 times) C F G C F G

ne - ro, soy cap - i - tan, — soy cap - i - tan, — soy cap - i - tan. —

Chorus

Gtr. 2: w/ Riff B (1 1/2 times) C F G C F G

Bam - ba, Bam - ba. Bam - ba, Bam - ba.

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

C F G C F G N.C. Rhy. Fill 1 End Rhy. Fill 1

Gtr. 3

Bam - ba, Bam - ba. B-Bam - ba. Hmm. 3. Pa - ra bai - lar La Bam-

Gtr. 1

1 2 3 1 2 3 0 2 3 2 0 3 2 0 3 1 2 1 2 0 0 0

Gtr. 2

Riff C End Riff C

3 3 2 0 3 3 2 0 3 2 0 3 2 0

Verse

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (4 times)

Gtr. 2 tacet

C F G C F G

- ba. Pa - ra bai - lar La Bam - ba, si ne - ce - si - ta un po - ca de

C F G C F G

gra - cia. Un - a po - ca de gra - cia, pa'ra mi pa'ra ti y ar - ri - ba ar - ri

Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (10 times)

C F G C F G C F G

ba.

Gtr. 4 (elec.)

f w/ clean tone

0 0 0 0 0 2 0 0 1 0 2 0 2 0

C F G C F G

2 0 3 0 2 3 0 2 | 3 0 2 3 0 2 3 0 | 2 3 0 1 3 0 2 3 | 0 2 3 0 2 0 1 3

C F G C F G

0 1 3 0 1 3 0 1 | 3 | 3 | 3 12 5 | 3 5 3 1 1 3 1 0 1 3 0 1

C F G

3 0 1 3 0 1 0 2 0 0 | 2 0 3 0 2 3 0 2 3 | 0 2 0 3 0 2 3 0 2 0 4 0 0

C F G C F G

5 0 0 0 0 7 0 0 0 4 0 0 0 7 0 0 0 | 4 0 0 0 9 0 0 0 7 0 0 0 9 10 | 10 12 12 12 12

Interlude

Gtr. 1: w/ Riff A

Gtr. 2: w/ Riff B, 1st meas.
Gtrs. 4 & 5 tacet

Gtr. 2: w/ Riff C
Gtr. 3: w/ Rhy. Fill 1

C F G

C F G N.C.

4. Pa - ra bai - lar La Bam -

12 | 12 3 0 2 | 12 3

Verse

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (7 times)

C F G C F G

- ba. Pa - ra bai - lar La Bam - ba, se ne - ce - si - ta un po - ca de

C F G C F G

gra - cia. Un - a po - ca de gra - cia, pa'ra mi pa'ra ti y ar - ri - ba, ar - ri -

C F G C F G

ba. Y ar - ri - ba, ar - ri - ba, por ti se re, por ti se re,

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 2 & 2A (4 times) Gtr. 2: w/ Riff B (2 1/2 times)

C F G C F G F

por ti se re. Bam - ba, Bam - ba.

C F G F C F G F

Bam - ba, Bam - ba. Bam - ba, Bam - ba.

Outro

Slower $\text{♩} = 100$

Gtrs. 1, 2 & 3 tacet

C F G F

Bam - ba, Bam - ba.

* Gtr. 6

mf

Gtr. 2

Gtrs. 1 & 2

*Nylon str. (Mexican Folk instruments are used for this section, arr. here for standard gtrs.)

G C F G

Rhy. Fig. 3

End Rhy. Fig. 3

* Gtr. 7

accel.

*Nylon str. (Mexican Folk instruments are used for this section, arr. here for standard gtrs.)

Faster ♩ = 120

Gtr. 7: w/ Rhy. Fig. 3 (till fade)

C F G C F G C F

f

G C F G C F

G C F G C F

G C F G C F

Begin fade

G C F G C F

3 3 3 5 7 8 8 8 8 10 10 10 10 12 12 15 15 13 13 15 15 X 0 15 0

G C F G

12 12 15 15 12 0 15 15 15 15 15 15 13 13 13 13 13 15 15 15 15 15 12 12 12 12 15 15 15 15

C F G C F

15 13 13 13 13 13 15 15 15 15 15 12 12 12 12 12 15 15 15 15 13 13 13 12 10

G C F G C F

0 8 8 8 6 5 5 5 5 2 0 1 0 1 1 0 1 0 0 0

Fade out

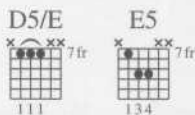
G C F G C F G

0 1 0 1 1 0 0 2 3 0 3 2 0 2 0 3 2 0 3 0 2 0

Land of Confusion

Words and Music by Tony Banks, Phil Collins and Mike Rutherford

Tun down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat



Intro

Moderate Rock ♩ = 118

* Gtr. 1
(dist.)A
Riff A

Am

(Drums) **Riff A**

mf

TAB

5 7 5 7 5 7 5 5 7 5 7 5 5 7 5 7 5

*Doubled throughout

**Chord symbols reflect overall harmony.

Verse

D5/G E5 G
 1. I must have dreamed a thou - sand dreams, ____
 Rhy. Fig. 1
 End Riff A

D5/E E5 D5/E

march - ing feet, they're mov - ing in - to the street.

End Rhy. Fig. 1

7 7 7 9 7 7 7 7

Verse

Gtr. 1: w/ Rhy. Fig. 1

E5



2. Now, did you read the news to - day?
3. Ooh, Sup - er - man where are you - now?
4. See additional lyrics



Well, ev - 'ry - thing's gone wrong some - how. The men of steel,



men of pow - er. They're los - ing con - trol by the hour.

Pre-Chorus

* D

Em

G

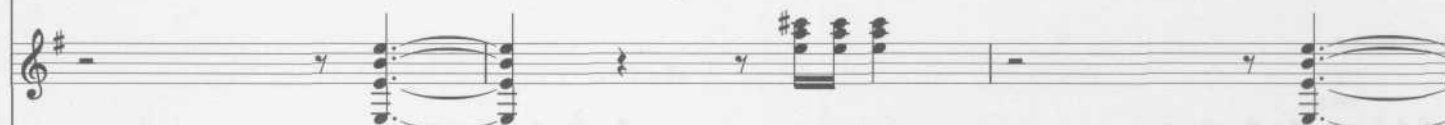
A

D

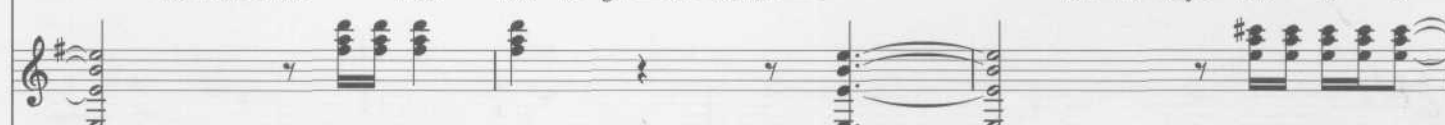
Em



2. This is the time, this is the place. So we look for the fu - ture,



but there's not much love to go a - round. Tell me why this is a



land of con - fu - sion?
land of con - fu - sion.

Well, this is the world we live in (Oh, -



Rhy. Fig. 2

End Rhy. Fig. 2



land of con - fu - sion? Well, this is the world we live in (Oh, -

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

E5 C5 D5 B5 E5 C5

and these are the hands we're giv - en Oh. Use them and

To Coda

D5 B5 E5 C5 D5 B5

let's start try - ing Oh.) to make it a place worth liv - ing

Gtr. 1: w/ Riff A

A Am D5/E

in.

Bridge

C#m Riff B F#/C#

9 9 7 7 5 5 4 4 4 6 9 9 7 7 5 5 4 4 4 6

A/C# E E/D# C#m F#

I re-mem - ber - long a -

End Riff B

9 9 7 7 5 5 4 4 7 7 5 5 8 8 9 9 7 7 5 5 4 4 7 5 7 9

Gtr. 1: w/ Riff B
C#m

F#/C#

go. Mm, when the sun was shin - ing. The shine, the

A/C# E E/D#

stars were bright — all through — the night. — And the sound of — your laugh - ter

C#m F# A

as I held you tight. — So long a -

Gtr. 1

(cont. in slashes)

7 6 7 5

Interlude

C ⑤ 3fr

Gtr. 1

go.

* Gtr. 2

mf

13 15 15 14 12 15 13 15 15 14 15 13 15 15 14 12 15

*Synth. arr. for gtr.

C ⑤ 3fr D ⑤ 5fr C ⑤ 3fr D ⑤ 5fr

13 15 15 14 15 13 15 15 14 12 15 13 15 15 14 12 15

10 12 12 11 9 12 10 12 12 11 12

C ⑤ 3fr D ⑤ 5fr C ⑤ 3fr D ⑤ 5fr D5/E E5 D5/E

13 15 15 14 12 15 13 15 15 14 15 15 15 17
10 12 12 11 9 12 10 12 12 11 12 12 12 14

⊕ Coda

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 2 (4 times)

D5 B5 E5 C5 D5 B5

place worth fight - ing for. _____ This is _____ the world we live in. (Oh. _

E5 C5 D5 B5 E5 C5 D5 B5

_____ And these are _____ the names we're giv - en. Oh. _____ Stand up _____ and let's start show - ing Oh.) _

Gtr. 1: w/ Riff A (1st 3 meas.)

A

Am

E5 C5 D5 B5 A Am

just where _____ our lives are go - in' to. _____

Gtr. 1

D5 E5

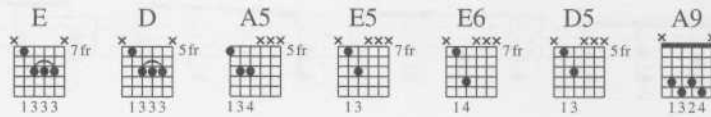
5 7 5 7 5 7 7 7 7 7 7 6 2 0

Additional Lyrics

4. I won't be coming home tonight.
My generation will put it right.
We're not just making promises,
That we know we'll never keep.

Love Struck Baby

Written by Stevie Ray Vaughan



Intro

Moderately Fast ♩ = 150

Gtr. 2 (slight dist.)

D

A5

ES

Gtr. 2 (slight dist.)

mf

(cont. in notation)

1. Well, I'm a

Gtr. 1 (slight dist.)

mf

1/4

1/4

grad, bend

1/4

1.0

T	
---	--

A

Verse

A7

love struck ba - by, I _____ must con - fess. _____ Life _____ with - out ya, dar - lin' is a

Gtrs. 1 & 2

Rhy. Fig. 1

my

* Chord symbols reflect overall tonality.

D7

sol - id mess. _ Think - in' 'bout ya, ba - by, get - tin' such a thrill. _ I got - ta

A7 E7

have you ba - by, can't get my fill. I love you, ba - by, an' I

7 7 9 7 5 7 9 7 7 7 9 7 7 9 11 9 9 9 11 9

A7

know just what to do. I

End Rhy. Fig. 1

9 9 11 9 9 9 11 9 7 7 9 7 7 7 9 7 7 7 9 7 7 7 0

Pre-Chorus

D7 A7

— still re - mem - ber, let it be said, — the way — ya make me feel, — it takes a
 — 'ry time — I see ya make me feel so fine, — my heart — beat - in' cra - zy,
 — start - ed fly - in' ev - 'ry time we meet. — Don't — cha know, ba - by, ya knock

simile on repeats

7 9 7 7 9 7 7 9 7 7 7 9 7 7 7 9 7 7 9 7

D7

fool to for - get. — Swore a ton o' bricks had hit me in the head. — What you
 blood is run - nin' wild. Your lov - in' makes me feel — like a might - y, might-y man, 'cause you
 me off my feet? Your kiss 'll trip me up, they're so dog - gone sweet. Don't-cha

7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 3 times, simile

Gtr. 1

f

A7

1/2

full

20

(20)

8/7/8

full

full

full

full

20

(20)

(20)

(20)

(20)

8/7/8

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a treble clef and a key signature of one sharp. The melody is written in a single staff, and the bass line is written in a single staff. The score includes a key signature change to E major (two sharps) for the final section. The bass line is numbered 5 and 7, indicating fingerings. The score is divided into three measures by vertical bar lines.

[illegible]

The musical score for 'A7' is presented in two parts. The top part is a guitar solo on a single staff, featuring a melodic line with various bends and vibrato. The bottom part is a fretboard diagram for the A7 chord, showing the fret positions for the strings. The diagram includes a (7) marking on the low E string and a 'grad. bend' instruction with a 'full' bend arrow. The fretboard diagram shows the following fret positions: Low E (7), A (7), D (7), G (7), B (7), and E (7). The diagram also includes a 'grad. bend' instruction with a 'full' bend arrow.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and guitar. The voice part is in treble clef with a key signature of three sharps (F#, C#, G#). The guitar part is in bass clef. The score is divided into two systems. The first system starts with a guitar chord A7 and a vocal line. The second system starts with a guitar chord E7 and a vocal line. The guitar part includes a complex sequence of chords and a final sequence of notes with a "full" marking.

A7 8va loco rake —

E7

A7

D.S. al Coda

The sparks —

P.M. P.M. P.M.

⊕ Coda

E E6 E5 D5 A5

Gtr. 2

Gtr. 1

f

poco rit.

Free Time

Gtr. 2 tacet
N.C.(A7)

Am7 A7

A9

On cue

Gtr. 1

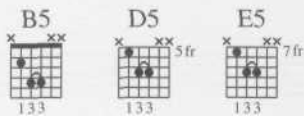
3

1/2 1/2 full 1/2

let ring —

(Bang Your Head) Metal Health

Words and Music by Carlos Cavazo, Kevin Dubrow, Frankie Banali and Tony Cavazo



Intro

Moderate Rock ♩ = 118

A5 C5 G5 C A5 C A5 G5 D A5 C5

(Drums)

Yeah!

Rhy. Fig. 1
* Gtrs. 1 & 2 (dist.)

End Rhy. Fig. 1

TAB

* Composite arrangement

G5 C A5 C A5 C5 G5 C A5 C

A5 G5 D A5 Rhy. Fig. 2 C5 G5 C A5 C A5 G5 End Rhy. Fig. 2

A5

Rhy. Fill 1

Gtr. 1

Gtr. 2

pitch: E

1. Well, I'm an

End Rhy. Fill 1

Phy. Fig. 2 End Phy. Fig. 3 Phy. Fig. 4 & 4A

C5 D5 G5/D G5

more pow - er. I'm gon - na rock un - til it strikes the ho - ur. _____ Bang your

Gtr. 2

End Rhy. Fig. 4A Rhy. Fig. 5 End Rhy. Fig. 5

Fretboard diagram for Gtr. 2: 4 fret, 4 fret, 0 fret, 1 fret, 1 fret, 1 fret, 3 fret, 3 fret, 3 fret, 0 fret, 0 fret, 3 fret.

Gtr. 1

End Rhy. Fig. 4 Fill 1 End Fill 1

Fretboard diagram for Gtr. 1: 4 fret, 4 fret, 0 fret, 1 fret, 1 fret, 1 fret, 3 fret, 2 fret, 4 fret, 4 fret, 5 fret, 2 fret.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 C5 G5 C A5 C A5 G5 D

head! Met - al health - 'll drive _ you mad. _ Bang your

Gtrs. 1 & 2: w/ Rhy. Fig. 2

A5 C5 G5 C A5 C A5 G5

head! Met - al health - 'll drive _ you mad. _ Al - right.

Verse

Gtr. 1: w/ Rhy. Fill 1

A5

2. Well, _ I'm frus - trat - ed,

Gtr. 2

8va loco

Fretboard diagram for Gtr. 2: 2 fret, 2 fret, 0 fret, 20 fret, 17 fret, 20 fret, 17 fret, 19 fret, 17 fret, 19 fret, 17 fret, 15 fret, 15 fret, 17 fret.

Gtr. 2 tacet

B C B A

not out - dat - ed. I real - ly wan - na be o - ver - rat - ed. I'm a find - er

B C B A5 B5/A

Gtrs. 1 & 2: w/ Rhy. Fills 2 & 2A Gtrs. 1 & 2: w/ Rhy. Fig. 4 & 4A

and I'm a keep-er. I'm not a los-er and I ain't no weep-er. I got the boys

C5/A B5/A G5 A5 B5/A

to make the noize. _ Won't ev-er let up. Hope it an-noys _ you. Join the pack,

C5 D5 G5/D G5 A5 C5

Gtr. 1: w/ Fill 1
Gtr. 2: w/ Rhy. Fig. 5

fill the crack. Well, now you're here, _ there's no way back. _ Bang your head!

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1
(1 3/4 times)
C5

G5 C A5 C A5 G5 D A5 C5 G5 C A5 C

Met-al health-'ll drive _ you mad. _ Bang your head! Met-al health-'ll drive _ you mad. _

Bridge

A5 E5 G5 A5 C5 G5

Met-al health will cure you cra-zy. _ Met-al health will cure you mad. _

Gtrs. 1 & 2

2 2 0 2 0 3 7 7 6 10 10 8 10 10 3 10 10 3

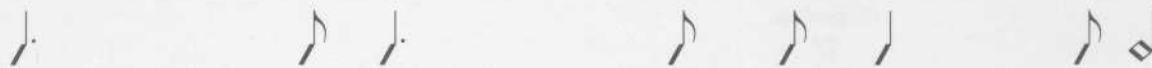
C5 A5 C5 G5

Met-al health is what we all _ need. _ It's what we ought - a have. _

10 10 8 7 7 6 10 10 3 10 10 3

D5

* Slide tap finger



8va

T T T *T T T T T T T T T

17 13 10 17 13 10 18 13 10 18 22 18 13 10 18 13 10 17 13 10 17 13 10 18 13 10 18 13 10 17 13 10 13 (13) 6 10 12

E5

P.S.

8va

1 15 12 12 12 14 15 17 14 15 17 15 17 19 19 17 17 15 17 15 0 12 10 0 0

A5 C5 G5 C A5 C A5 G5 D

Gr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)

A5 C5 G5

Yeah.

loco

Gtrs. 1 & 2

Gr. 2

1/4

10 12 13 15 15 16

C A5 C

Gr. 1: w/ Rhy. Fill 1

A5

Gr. 2 tacet

Interlude

N.C.
(Bass & drums)

4

fdbk.

1 15 10 13 10 13 10 12 10 12 (10) 12

Gtr. 4 (dist.)

mf
P.M. -----

X 17 17 17 X 17 17 17 X 17 17 17 X 17 17 17 X 17 17 17 X 17 17 17

Bang your head! Wake the dead...

f

X 17 17 17 17 17 17 17 17 17 10 10 10 12 10 12 10 13

We're all metal mad.

steady gliss.

13 10 13 13 10 (10) 5 10 13 10 13 10 13 10 13 10 13 10

It's all you have. So bang your (Bang your

grad. bend *steady gliss.*

13 10 13 13 10 (10) 8

head, _____
head.) _____

and raise the dead. _____ Oh, yeah. _____

8va

w/ bar

1 1 1 3 1 1/2 1/2
15 (15) 13 15 15 (15) 13 15 (15) 13

Met - al health, _____ it drives you mad, _____

8va

w/ bar

15 15 (15)

1 15 (15) 12 15 15 (15) 12

1 15 15

1 15 15

Chorus

Gtrs. 1 & 2; w/ Rhy. Fig. 1
A5 C5

Gtr. 4 tacet
G5

mad, — mad, mad. Bang your head! —

8va

1 15 (15) 12 15 (15) 12 15 (15) 12 15 (15) 12 15 (15) 12 15 (15) 12 15 (15) 12 15 (15)

Voc. Fig. 1

C A5 C A5 G5 D A5 C5 G5

Met - al health - 'll drive — you mad. — Bang your head!

End Voc. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1 (2 1/4 times)
C A5 C A5 G5

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
A5 C5 G5

C A5 C

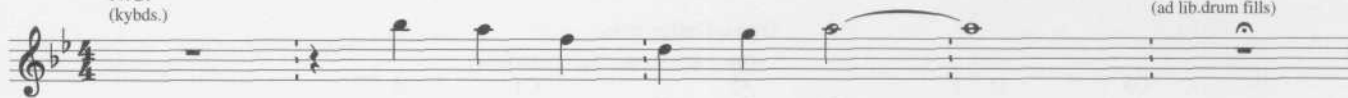
Oh, — get your s - straight jack - ets on to - night. Oh! —

87

Money for Nothing

Words and Music by Mark Knopfler and Sting

Intro
Free Time
N.C.
(kybds.)



I want my M. T. V. _____

(ad lib. drum fills)

Moderate Rock ♩ = 135

* G5

Gtr. 1
(dist.)

B♭5

C5

G5

8va

loco

Harm.

mf
w/ fingers



* Chord symbols reflect implied tonality.



Verse

F5

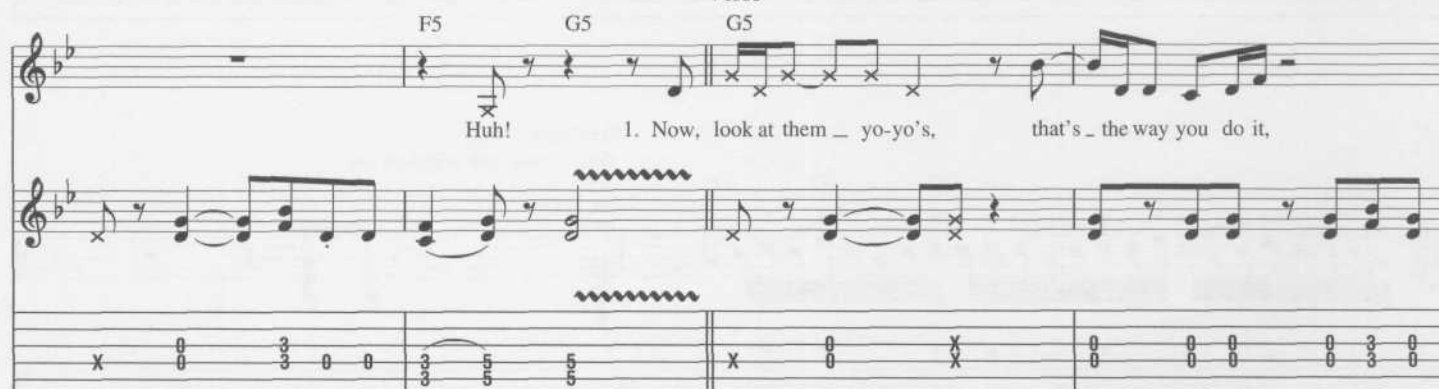
G5

G5

Huh!

1. Now, look at them _ yo-yo's,

that's _ the way you do it,



Bb5 C5 G5

you play the gui-tar on the M. T. V. — That ain't — work-in', that's — the way you do it,

F5 G5

mon - ey for noth - in' and your chicks for free. — Now, that ain't work - in', that's —

Bb5 C5

— the way you do it, lem-me tell ya them — guys ain't dumb. — You

G5 F5 G5

may-be get a blis-ter on your lit - tle fin-ger, may-be get a blis-ter on your — thumb. —

8va loco Harm.

pitch : D

Chorus

E♭5

B♭5

E♭5

We got - ta in - stall mi - cro - wave — ov - ens, cus - tom kitch - en de -

Gtrs. 1 & 2 (dist.)

mf
w/ fingers

F5

G5

liv - er - ies. We got - ta move these re - frig - er - a - tors,

C5

D5

E

we got - ta move these col - or T V's. Ow!

Interlude

G5

B♭5

C5

Oo, a move a.

8va *loco*
Harm.

G5 F5 G5

Huh!

Gr. 2

Gr. 1

Chorus

Eb5 Bb5 Eb5 F5

(Got - ta in - stall mi - cro-wave ov - ens, cus - tom kitch - en de - liv - er - ies. _____

G5 C5 D5

We got - ta move _____ these re - frig - er - a - tors.
 — We got - ta move these re - frig - er - a - tors, we got - ta move these col - or T V's. _____

E5

Verse
G5

Look at ya look here. 3. I should - a learned to

Bb C5

play the gui - tar, — I should - a learned — to play them drums. — Look at that,

Gtr. 2 tacet
G5

ma - ma, she got it. Stick - in' in the cam - er - a — man, — we could

Gtr. 1

F5 G5

have some fun. And he's up there. What's that? Ha - wai - ian nois - es? He's

8va loco
Harm.

Bb5 C5 G5

bang - in' on the bon - gos like a chim - pan - zee. Oh, that ain't work - in', that's (That's _

F5 G5

the way you _ do it, get your mon - ey for noth - in', get your chicks for free.
_ the way you do it, mon - ey for noth - in', get your chicks for free.)

Chorus
Eb5 Bb5 Eb5 F5

We got - ta in - stall mi - cro - wave _ ov - ens, cus - tom kitch - en de - liv - er - ies.

*Gtrs. 1 & 2

* composite arrangement

G5 C5

We got - ta move these re - frig - er - a - tors, we got - ta move these
(We got - ta move these re - frig - er - a - tors.)

D5 E5 Interlude G5

co - lor T V's.

Gtr. 2

Gtr. 1

Bb5 C5 G5

Ow!

Outro

F5 G5

Lis-ten here. Now, that ain't work-ing, that's the way you do it,

Bb5 C5 G5

you play the gui - tar on the M. T. V. That ain't _ work - in, that's _

F5 G5

— the way you do it, mon-ey for noth-in' and your chicks for free. — Mon-ey for noth-in',

8va loco

Harm.

Bb5 C5 G5

and your chicks for free. — Get your mon-ey for noth-in'

full full

hold bend

full

8va loco

Harm.

F5 G5

and your chicks for free. — Get your mon-ey for noth-in' I want my,

let ring — — — — —

(5) 3 0 3 3 0 0 0 3 3 5 3 5 3 5 3 0 0 X 7 6 7 6

(7) 6 7 6 5 3 0 0 0 0 3 3 0 0 0 0 3 0 0 X 7 6 7 6

Begin Fade

Bb5 C5

I want and your chicks for free. — I want my M. T. — V. Get your

*Gtrs. 1 & 2

(6) 5 7 5 5 3 0 0 0 X 0 3 0 0 3 0 0 0 3 0 0 3 0 0

* composite arrangement

G5 Bb5 C5

mon-ey for noth-in' my, I want and your chicks for free. — I want my M. T. — V.

Fade Out

X X 3 3 3 5 3 5 7 6 7 5 5 3 0 0 X 0 3 0 0 3 0 0 3 0 0 3 0 0

Words and Music by Bobby Bloom, Tommy James, Ritchie Cordell and Bo Gentry

Moderate Rock ♩ = 136

半 F#5

*Bass arr. for gtr. **Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A (3 times)

†Kybds. arr. for gtr.

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

F#5 B5 C#5

toss and turn and feel all right, and I feel all right. I say }
 don't stop now, come on, mo - ny, come on yeah. I say } yeah, -
 don't stop now, come on, mo - ny, come on, mon, I said } (Yeah, -

* Gtr. 3 (dist.)

f

Rhy. Fig. 2

*Doubled throughout.

Chorus F#5

— yeah, — yeah, — yeah, — 'cause you make me feel so good, —
 yeah, — yeah, yeah, yeah, yeah, yeah.) (Like a po - ny.

2., 3., 4. See additional lyrics

End Rhy. Fig. 2 Riff B

4th time, Bkgd. Voc. tacet (this meas.)

B5

— so good, — so good, — so fine, — so fine, —
 Like a po - ny. Like a po - ny. { 1., 2. Mo-ny, mo - ny. } Mo-ny, mo - ny.
 3. Like a po - ny }

— it's so fine. — Well, I feel all right. — I say yeah, —
 Mo - ny, mo - ny. Mo - ny, mo - ny. Mo - ny, mo - ny.

End Riff B

To Coda ⊕

The musical notation shows a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes and quarter notes, often beamed together. There are several rests indicated by a 'z' above the staff. Below the staff, the lyrics are written as: — Yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah.)

Gtr. 4 (dist.) N.C.

mf

w/ flanger & delay

w/ bar -
grad. bend

-1 1/2

(Oo, — I love you,

Gtr. 3 **Riff C** End Riff C


End Riff C

$2 \quad 4 \quad 2 \quad 4 \quad 2$	$2 \quad 4 \quad 2 \quad 4 \quad 2$	$2 \quad 4 \quad 2 \quad 4 \quad 2$	$2 \quad 4 \quad 2 \quad 4 \quad 2$
-------------------------------------	-------------------------------------	-------------------------------------	-------------------------------------

Gtr. 4

Measure 1: Treble clef, key signature of three sharps (F#, C#, G#), one sharp sign on the staff. Measure 2: Rest. Measure 3: Quarter note G#4, quarter note F#4, quarter note E4, quarter note D4. Measure 4: Rest.

w/ bar ----- grad. release



The musical staff consists of five lines. The first measure contains two eighth notes, both marked with an 'x'. The second measure is empty. The third measure contains a single eighth note marked with a '0'. A dashed line labeled 'w/ bar' spans the first two measures. A solid line labeled 'grad. release' starts at the beginning of the third measure and slopes upwards towards the right.

*Push fifth string against pickup in specified rhythm while bar is depressed 1 1/2 steps.

Gtr. 3: w/ Riff C (4 times)
Gtr. 4 tacet
F#5

The first staff of music is written on a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of several measures: it begins with a quarter note F#5, followed by eighth notes G#5 and A5, then a quarter rest. This is followed by a half note B5, another quarter rest, and then a descending sequence of eighth notes: A5, G#5, F#5, E5, D5, and C#5. The staff concludes with a final quarter note F#5. Above the staff, the labels "Gd. 4 finger" and "F#5" are positioned at the beginning, and "B5" and "F#5" are placed above specific notes in the middle section.

* Voc. Fig. 1

Mo - ny, mo - mo - mo - ny. Oo, — I love you, mo - ny, mo - mo - mo -

*Refers to downstemmed notes only.

F#5

ny. Oo, — I love you, mo - ny, mo - mo - mo - ny. Oo, — I love you,
(Say I do.) —

F#5 B5 F#5 B5

mo - ny, mo - mo - mo - ny. Oo, — I love you, mo - ny, mo - mo - mo - ny. Oo, — I love you,

F#5 B5 F#5



mo - ny, mo - mo - mo - ny. Oo, — I love you, mo - ny, mo - mo - mo -

B5 F#5 B5

- ny. Oo, — I love you, mo - ny, mo - mo - mo - ny.) Say yeah,

Detailed description: This image shows the vocal line of the song 'I Love You' by The Beatles. It is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The melody is characterized by a series of chords and intervals. Above the staff, the chords B5, F#5, and B5 are indicated. The lyrics are: '- ny. Oo, — I love you, mo - ny, mo - mo - mo - ny.) Say yeah,'. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, with some notes beamed together.

C#5

F#5
⑥
14fr.

Gtr. 4 

— (Yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah.)

[illegible]

*Gradual descending pick scrape on 5th string, next 4 meas.

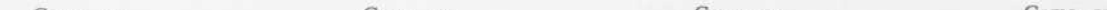
Chorus

Gtr. 3: w/ Riff B

Gtr. 4 tacet

F#5

F#5



Come on. ___

Come on. ___

Come on. ___

Come on. ___

B5

Come on, ___ come on.
(Come on. ___)

Come on, ___ come on.
Come on. ___

Come on, ___ come on, feel ___
Come on. ___

Gtr. 3: w/ Rhy. Fig. 2

C#5

all right. I say yeah, Come on. Yeah, yeah, yeah, yeah, yeah, yeah, yeah.

Interlude

Gtr. 1: w/ Riff A

F#5

D.S. al Coda

yeah, yeah, yeah.)

⊕ Coda

Gtr. 2: w/ Riff B

F#5

yeah, I wan - na ride your po - ny, ride your po - ny, yeah, yeah.)

B5

ride your po - ny. Come on, come on. Come on, mo - ny. Mo - ny, mo - ny. Mo - ny, mo - ny. Feel -

Gtr. 2: w/ Rhy. Fig. 2

C#5

all right. Mo - ny, mo - ny. Mo - ny, mo - ny. I say yeah, Yeah, yeah, yeah.

D.S.S. and fade

yeah, yeah, yeah, yeah, 'cause you make me feel yeah, yeah.)

Additional Lyrics

2nd Chorus:

Cause you make me feel
So good, so good. Well, I feel all right.
You so fine, you so fine, you so fine.
I will be all right.
I say yeah....

3rd Chorus:

Cause you make me feel
So good, so good, so good.
Feel all right, all right, so fine.
Well, I feel all right.
I say yeah....

4th Chorus:

Cause you make me feel
So good, so good, so good.
Come on! Yeah, all right.
Well, I feel so good.
I say yeah....

Rag Doll

Gtr. 2; Open E Tuning:

- ① = E ④ = E
② = B ⑤ = B
③ = G# ⑥ = E

Words and Music by Steven Tyler, Joe Perry, Holly Knight and Jim Vallance

Intro

Moderate Rock ♩ = 96 (♩ = ♩)

Gtr. 1 (elec.)

E5

B5

TAB

*Gtr. 2

w/slide

TAB

12 11 12 (12) 6 7 6 7 6 5

*Lap steel arr. for gtr.

E5

steady gliss.

let ring

TAB

(5) 6 7 7 9 12 12 12 10 12 12 13

F#5

D5

Chorus

N.C.(B5)

Rag doll, liv-in' in a mov-ie.

Rhy. Fig. 1

Rhy. Fig. 1A

TAB

14 13 13 14 13 14 14 (14) 9 9 10 10 7 7

D5 A B G E

Hot tramp, dad-dy's lit-tle cut-ie. You're so fine, they nev-er see ya leav-in' by the back door, man.

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

B5 D5 To Coda ⊕ A

Hot time, get it while it's eas-y. I don't mind, come on up and see me. Rag doll, ba-by won't you do me like you

Gtr. 2

B5 G E D A

done be - fore. _____

1. Verse E5

1. I'm feel-in' like a bad _____ boy, _

Gtr. 1 Rhy. Fig. 2

Gtr. 2 End Rhy. Fig. 1A

B5

mm, _ just a like a bad _ boy. _ I'm rip-pin' up a rag _ doll, _ like throw-in' a-way an old _ toy. _

E5 B5

Some babe's talk-in' real _ loud, _ talk-in' all a-bout the new _ crowd. _ Try and sell me on an old _ dream, _

End Rhy. Fig. 2

let ring steady gliss.

E5

a new ver-sion of the old _ scene. _ Speak eas-y on the grape - vine, _ uh, keep shuf-flin' in the shoe - shine. _

F#5 G E D5

Old tin liz - zy, do it till you're diz - zy, give it all ya got un - til you're put out of your mis - e - ry. —

Rhy. Fig. 3 End Rhy. Fig. 3

2. Verse

Gtr. 1: w/ Rhy. Fig. 2 E5 B5

2. Yes _ I'm mov - in', _ yes, _ I'm mov - in'. _ Get read-y for the big _ time. _

Gtr. 2

Tap danc-ing on a land _ mine. _ Yes, _ I'm mov - in', _ yes, _ I'm mov - in'. _

Gtr. 1: w/ Rhy. Fig. 3 F#5 G E D D.S. al Coda

Old tin liz - zy, do it till you're diz - zy, give it all ya got un - til you're put out of your mis - e - ry. —

⊕ Coda
A

B5 G E D A

Rag doll, ba - by won't you do me, ba-by, won't you do me, ba-by won't you do me like you done be - fore, hoo, hoo.

Gtr. 1

0 1 2 2 0 1 2 3 4 2 0 1 2 2 0 0 1 7 5 5 2

Gtr. 2

steady gliss.

5 5 5 5 7 7 7 7 3 0 10 5 5

Guitar Solo

F#5 F#6 F#5 F#6 (no 3rd) F#5 G#5 A5 A6 (no 3rd) A5 A6 (no 3rd)

11 11 9 11 11 11 11 11 11 11 13 11 13 14 14 16 16 14 14 16 16

steady gliss.

10 13 (13) 14 14 13 13 14 14 12 14 (14) 15 17 17 15 15 17 17 17 15 15 17 17 17 17

A5 A6 (no 3rd) A5 G#5 F#5 F F#6 (no 3rd) F#5 G#5

14 14 14 13 11 11 9 11 11 11 11 11 11 11 13 13 11 13

17 15 17 17 17 15 17 15 17 17 14 14 12 12 14 14 14 12 12 14 14 14 14 14 14 15 13 14 14 17

A5 A6 (no 3rd) A5 A6 (no 3rd) A5 G#5 F#5 F#6 (no 3rd) F#5 F#6 (no 3rd)

let ring - - - -

Verse
Gtr. 1: w/ Rhy. Fig. 2

F#5 F#6 (no 3rd) F#5 D5 E5

3. Yes, - I'm mov - in', - yes, - I'm mov - in', -

steady gliss. steady gliss.

B5 E5

Get read-y for the big - time. - Uh, get-tin' cra-zy on the moon - shine. - Yes, I'm mov - in', -

Gtr. 2

Gtr. 1: w/ Rhy. Fig. 3

F#5

I'm real - ly mov - in'. - Sloe gin fiz - zy, uh, do it till you're diz - zy, uh,

Chorus

Gtr. 2: w/ Rhy. Fig. 1A

N.C.(B5)

give it all you got un - til you're put out of your mis - e - ry. — Rag doll, liv - in' in a mov - ie.

Rhy. Fig. 4
Gtr. 1

D5 A B G E

Hot tramp, dad - dy's lit - tle cut - ie. You're so fine, they'll nev - er see ya leav - in' by the back door, man.

End Rhy. Fig. 4

Gtr. 1: w/ Rhy. Fig. 4
B5 D5

Hot time, get it while it's eas - y. I don't mind, come on up and see me.

A B5 G E 1. D A

Rag doll, ba - by won't you do me like you done - be - fore!

2. D A A

Outro

Doe dee dee ya bo doo dae, — da dom dom. — Da da ba. Da

Gtr. 1

Gtr. 2

steady gliss.


[illegible]

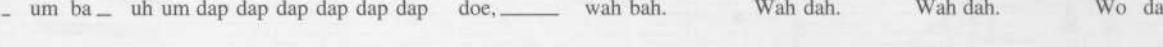
N.C. All gtrs. tacet *Begin Fade*

baa! Ba, _ ba ba ba ba ba ba ba, ba _ ba. Ba - ba _ ba ba ba ba ba um ba, bo. _ Ba! _ Ba, _ ba.

dim.

(17)


 Ba _ um ba _ uh um dap dap dap dap doe, ____ wah bah. Wah dah. Wah dah. Wo dah dah dah um


 dah dah. Doe dee deh dah dah dah ____ dah dah dah dah. Dah de dah dah dah dah dah. *Fade Out*

Words and Music by Tom Petty and Mike Campbell

Verse
3rd time, Gtr. 3: w/ Fill 1
F#m

Rhy. Fig. 2A

Gtr. 2 *mf*

End Rhy. Fig. 2A

1. We got some-thin', we both know it, we don't talk too much a - bout _____ it.
2. Some-where, some - how, some - bod - y must have kicked you a - round _____ some.
3. Some-where, some - how, some - bod - y must have kicked you a - round _____ some.

Gtr. 3


(7)

Gtr. 1 *mf* dist. off

Rhy. Fig. 2

End Rhy. Fig. 2

Fill 1
Gtr. 3



(4)

3rd time, Gtr. 3: w/ Fill 2

Gtr. 3 tacet

E F#m A E

Ain't no real — big se - cret, all — the same, — some-how, we get a -
 Tell me why — you wan - na lay — there, rev - el in your a - ban -
 Who knows? — May-be you were kid-napped, tied up tak-en a-way — and held for ran -

Gtr. 3

mf

5 7 5 7
4 6 4 6

3rd time, Gtr. 3: w/ Fill 3

Pre-Chorus

F#m A E D

round it. Lis - ten, it don't real - ly
 don. som. Hon - ey, it don't make no
 som. Hon - ey, it don't real - ly

* Gtrs. 1 & 2

f

7 7 7 7
6 6 6 6

* Composite arrangement.

B

mat - ter to me. — Ba - by, you be - lieve what you wan - na be - lieve. —
 dif - f'rence to me. — Ba - by, ev - 'ry - bod-y's had to fight to be free. —
 mat - ter to me. — Ba - by, ev - 'ry - bod-y's had to fight to be free. — } You see you

(7) 7 4 4 4 4 4 4
7 7 4 4 4 4 4 4
5 5 2 2 2 2 2 2

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

To Coda

F#m A5 E F#m A5 E

don't — have — to live like a ref - u - gee.
 (Don't have to live like a ref - u - gee.) —

Gtr. 3

f

4 1 2 4 2 4 1 2 5 7

Fill 2

Gtr. 3

mf

5 7 10 7
4 6 9 6

Fill 3

Gtr. 3

2 4 2 4 (4) 2 4

2.

F#m

A5

E

Gtrs. 1 & 2; w/ Rhy. Figs. 1 & 1A

F#m

A5

E

Now ba-by, you don't have _ to live like a ref - u - gee. _

(Don't have to live like a ref - u - gee.) _

f

4 1 2 4 2 4 2 2 2

F#m

A5

E

Bridge

E

Gtrs. 1 & 2

Oh! Ba - by, we ain't the first. _

(Don't have to live like a ref - u - gee.) _

4 1 2 4 (4) 12 (12) 10 9 9

A5

D

I'm sure a lot of oth - er lov - ers been burned. _ Right _ now this seems _ real _

2 9 (9) 7 6 7

E

_ to you, _ but it's one of those things you got to feel to be true. _

10 (10) 8 7 7 4 (4) (4) (4) (4)

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

F#m	A5
-----	----

E

F#m

A5

E

D.S. al Coda

F#m

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, till fade

F#m

A5

F#m A5 E F#m A5
 (Don't have to live like a ref - u - gee.) _____ No, you don't have _____ to
 Gtr. 3
 let ring ----- 4 let ring ----- 4
 7 6 4 6 4 5 7 5 7 6

live like a ref - u - gee. (Don't have to live like a ref - u - gee.) Ba-by, you

let ring - - - - - let ring - - - - - let ring - - - - -

7 5 7 (7) 5 5 4 6 4 5 7 5 0

F#m A5 E F#m A5

don't have — to live like a ref - u - gee. (Don't have to live like a

let ring —

E F#m A5 E

ref Oh, oh, oh. (u - gee.)

let ring —

F#m A5 E F#m A5 E

let ring —

F#m A5 E F#m A5

Begin fade

hold bend —

E F#m A

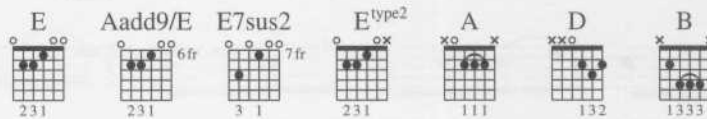
Fade out

hold bend —

R.O.C.K. in the U.S.A.

(A Salute to 60's Rock)

Words and Music by John Mellencamp



Intro

Moderately fast ♩ = 166

Gtr. 1 (acous.) * D5/C#

Gtr. 1 tacet

Add9/E

E7sus2

Spoken: Try it. A

Gtr. 2 (acous.)

mf P.M.

P.M. -- -

P.M. -- -

(cont. in slashes)

TAB

0 3 4

0 1 2 2 0 0 0 7 0 0 0 0

* Chord symbols reflect basic harmony.

one, two, three four.

Gtr. 2

Band in E

Aadd9/E

E7sus2

Aadd9/E

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1

P.M.

P.M.

P.M.

P.M.

1 2 4 2

0 0 0 0

Gtr. 3 (elec.)

Rhy. Fig. 2

End Rhy. Fig. 2

f w/ slight dist.

2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0

Gtr. 3: w/ Rhy. Fig. 2 (2 1/2 times)

E

Aadd9/E

E7sus2

Aadd9/E

E

Aadd9/E

E7sus2

Aadd9/E

E

Aadd9/E

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 1

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

1 2 4 2

0 0 0 0 0 0 0 0 0 0

E7sus2

Aadd9/E

E type2

A

D

A

Rhy. Fig. 4

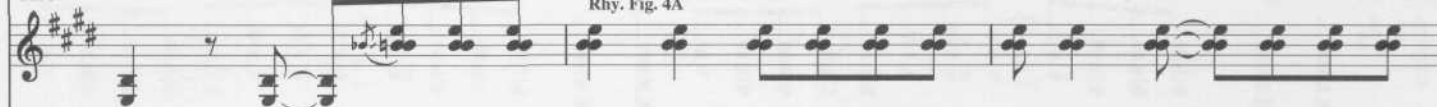
* Gtrs.
1 & 2

Gtr. 1

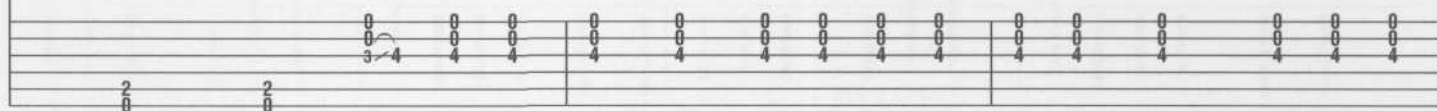


(cont. in slashes)

Gtr. 3



Rhy. Fig. 4A



*Composite arrangement.

E type2

A

D

A

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4

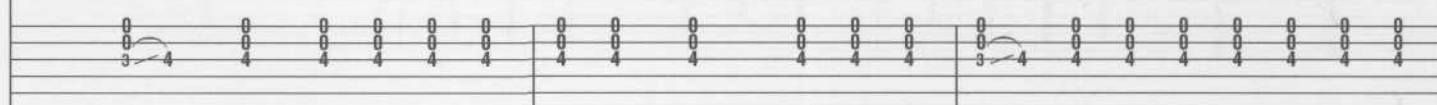
E

A

Gtr. 3



End Rhy. Fig. 4A



D

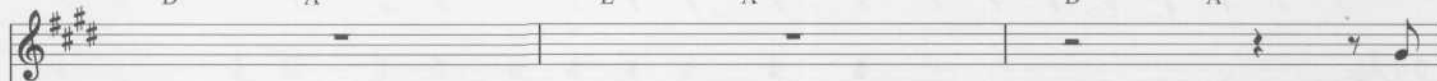
A

E

A

D

A



1. They



Verse

Gtr. 3 tacet

E A D A E A D A

come from the cit - ies and they come from the small - er towns. _____ In

Gtr. 3

(0 4)

Gtrs. 1 & 2

Rhy. Fig. 5

End Rhy. Fig. 5

E A D A E A D

beat up cars with gui - tars and drum - mers go - in' crack, boom, bam. _

Gtrs. 1 & 2

(cont. in slashes)

Chorus

(D) A

E

A

D

A

E

Gtrs. 1 & 2

Rhy. Fig. 6

End Rhy. Fig. 6

R. O. C. K. in the U. S. A. R. _

Gtr. 3

Rhy. Fig. 6A

End Rhy. Fig. 6A

A E A D A

E type2 A D E type2 A D

A. Hey!

P.S.

Recorder Solo

E type2 A D A End Rhy. Fig. 8

Rhy. Fig. 8

Gtrs. 1 & 2: w/ Rhy. Fig. 8 (3 times)
E A

* Gtr. 4

Gtr. 3

* Recorder arr. for gtr.

D A E A D A E A

(15) 17 17 17 15 17 15 17 15 17 17 17 17 17 15 17 15 17 15

Guitar Solo

D

A

E^{type2}

A

Gtr. 4 tacet
D

A

E^{type2}

Rhy. Fig. 9

Gtrs. 1, 2 & 3



Gtr. 5 (elec.)

f
w/ slight dist.

Gtr. 4

(15)

17 17 17

Gtr. 3

(cont. in slashes)

A

D

A

E^{type2}

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 9

A

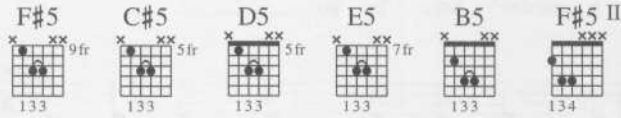
End Rhy. Fig. 9



Gtr. 5

Rock Me

Words and Music by Alan Niven, Mark Kendall, Jack Russell and Michael Lardie



Intro

Moderate Rock (♩ = ♩) ♩ = 144

w/ Voc. ad lib.

(Bass) 3 Gtr. 1 (clean) *F#m B/F# F#m

mf **T w/ bar - - - 1/2 1/2 T

*Chord symbols reflect basic harmony. **T = Thumb on 6th string

B/F# F#m

T T w/ bar - - - 1/2 1/2 w/ bar T - - -

B/F# F#m

w/ bar - - - 1/2 1/2 don't pick let ring - 1 T

F#m

w/ bar - - - 1/2 1/2 w/ bar don't pick

grad. release

F#m

Lit - tle ba - by, tell me you won't go. Oh,

4 4 4 4 | 4 4 4 4 | 4 4 4 2 4 4 | 3/2 4 4 4 4 | 2/2 4

[illegible]

be - in' a - lone's _____ a no - where s - state of mind. _

F#m A B7 D5 E F#m

Oo, lov - in' ain't no crime, oh, no.

Rhy. Fig. 1 End Rhy. Fig. 1

2 2 2 3 1 2 2 4

A B7 D5 E F#m

I see your man ain't here, he don't care.

Rhy. Fig. 2 End Rhy. Fig. 2

(2 2 2 3 1 2 2 4)

A B7 D5 E F#m

uh, when the night is gone, uh, we'll move on.

(2 2 2 3 1 2 2 4)

A B7 D5 E5

We'll have to find a way to face another day.

(2 2 2 3 1 2 2 4)

Interlude

F#m

Verse

F#m

2. Search the world _ for some-one I'll nev - er find. _

Some-one who ain't, _ oo, _ the _ hurt - in' _ kind. _

don't pick

Gtr. 1: w/ Rhy. Fig. 1
F#m A B7 D5 E F#m

Oo, _ if you stay _ the night, _ oh _ yeah. _

A B7 D5 E5 F#5

we'll make the wrong _ seem right, _ so come on now. _ Rock _

Gtr. 1 Rhy. Fill 1 End Rhy. Fill 1

f
(cont. in slashes)

Chorus
F#5 C#5 D5 E5 D5 E5 F#5
Rhy. Fig. 3

Gtr. 1 (cont. in notation)

me, rock me, hold me through _ the night. _ Rock _

Rhy. Fig. 3A
*Gtrs. 2 & 3 (dist.)
f

*Composite arrangement

C#5 D5 E5 Esus4 E F#5

me, rock me, roll me through the night. Rock

Gtrs. 2 & 3

Gtr. 1

(cont. in slashes)

C#5 D5 E5 D5 E5 B5

me, rock me, roll me through the night

Gtr. 1

Gtrs. 2 & 3

End Rhy. Fig. 3A

End Rhy. Fig. 3

Gtr. 1 tacet F#m

with burn - ing love to - night.

fdbk. dim.

pitch: C#

F#m
Riff A

Gtr. 1

End Riff A

[illegible]

Gtrs. 2 & 3: w/ Riff A (8 times)

F#m

3. Sweet lit - tle babe, _____

Gtr. 1

w/ bar

(16) 16 14 14 16 (16) (16) (16) (16)

*Vib. while depressing bar

oh, don't you go. You ain't so, oo.

Gr. 1: w/ Rhy. Fig. 1
F#m A

in - no - cent I know. Oo, I

Riff B
Gr. 2

let ring - - - - -

10 10 9 11 11 9 11 2 2 2

B7 D5 E F#m

know your heart's like mine, oh yeah.

let ring

2 2 2 2 2 2 0 2 5 4

Gtr. 1: w/ Rhy. Fig. 2 (2 1/2 times)

Gtr. 2: w/ Riff B (2 3/4 times)

B7 D5 E F#m

And I will find the time to make you mine. Oo,

A B7 D5 E F#m

and if your love goes bad, if it makes you sad,

A B7 Gtr. 1: w/ Rhy. Fill 1 D5 E5 F#5

and I'll be back for more, hmm, at your door. Rock

Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 3 & 3A

F#5 C#5 D5 E5 D5 E5 F#5

me, rock me, roll me through the night. Rock

C#5 D5 E5 Esus4

me, (Rock me.) rock me, (Rock me now.) roll me through

E F#5 C#5 D5 E5 D5

the night. Rock me, rock me, roll me through

E5 B5 C#5

the night. Be - fore the morn - ing light, we'll

Rhy. Fill 2 End Rhy. Fill 2

Gtrs. 2 & 3 Gtrs. 1, 2 & 3

P.M. - - - P.M. - - -

D5 E5

Gtrs. 1, 2 & 3 tacet

F#m

burn with love to - night. Burn with love to - night.

Gtr. 4 (dist.)

mf *dim.*

Guitar Solo

F#m

f

let ring - - -

1 1/4

Gtr. 1: w/ Rhy. Fig. 1

F#m A B7 D5

1/4 1

B7

E F#m A B7

8va Gtr. 4

17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14

(16) 14 16 14

Verse

Gtr. 1; w/ Rhy. Fig. 2 (1 1/2 times)

D5

E

F#m

when your man ___ don't care, ___ I will ___ be there. ___

dim.

(17)

16 (16) 14 16 14 16

let ring sim.

(2) 2 2 2 1 2 2 2 0 2 4

Gr. 1: w/ Rhy. Fill 1

A B7 D5 E5 F#m

You still be - long in real good love, so ba - by, now, rock -

(16)

(4) 2 2 2 2 2 2 1 2 2 2 0 2

8va 3 1 14 17 14 19

Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A 2nd time

Gtrs. 2 & 3: w/ Rhy. Fill 3 2nd time

Gtr. 4 tacet

2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 3A (last 10 meas.)

Gtr. 4 tacet

F#m C#5 D5 E5 D5 E5 F#5

me, (Rock me.) rock me, (Rock me now.) roll me through the night. Rock

(19)

2nd time, Gtr. 4: w/ Fill 1

C#5 D5 E5 Esus4 E F#5

me, (Come on.) rock me, roll me through the night. Rock

C#5 D5 E5 D5 E5 B5

me, (Rock me.) rock me, (Rock me now.) roll me through the night.

Rhy. Fill 3

Gtrs. 2 & 3

(11) 14 16

(11) 14 16

Fill 1

Gtr. 4

14 17 (14) 17

1. C#5 D5 E5

There's no wrong - or right, _____ we'll burn - with love. - Rock -
 There's noth - ing left - to do, _____ but

Gtrs. 1, 2 & 3

P.M. - - - P.M. - - -

2. Interlude
Gtrs. 2 & 3 tacet

D5 E5 F#m B/F# F#m

make sweet love - to you. _____

Gtr. 1

mf

w/ bar - - - 1/2 1/2

Gtrs. 2 & 3

w/ Voc. ad lib.

B/F# F#m

w/ bar - - - 1/2 1/2

let ring - - - 1

F#m

w/ bar - - - 1/2 1/2

Rock You Like a Hurricane

Words and Music by Herman Rarebell, Klaus Meine and Rudolf Schenker



Intro

Moderate Rock ♩ = 124

Gr. 1 (dist.) E5 Rhy. Fig. 1 G5 A5 C5 D5 End Rhy. Fig. 1

The musical notation for guitar is shown in standard staff notation with a key signature of one sharp (F#) and a 4/4 time signature. The melody line starts with a double bar line and a repeat sign. The first measure contains a quarter note G4 (labeled E5) and a quarter note A4 (labeled Rhy. Fig. 1). The second measure contains a quarter note B4 (labeled G5) and a quarter note C5 (labeled A5). The third measure contains a quarter note D5 (labeled C5) and a quarter note E5 (labeled D5). The fourth measure contains a quarter note F#5 (labeled End Rhy. Fig. 1) and a quarter note G5. The fifth measure contains a quarter note A5 and a quarter note B5. The sixth measure contains a quarter note C6 and a quarter note D6. The seventh measure contains a quarter note E6 and a quarter note F#6. The eighth measure contains a quarter note G6 and a quarter note A6. The ninth measure contains a quarter note B6 and a quarter note C7. The tenth measure contains a quarter note D7 and a quarter note E7. The eleventh measure contains a quarter note F#7 and a quarter note G7. The twelfth measure contains a quarter note A7 and a quarter note B7. The thirteenth measure contains a quarter note C8 and a quarter note D8. The fourteenth measure contains a quarter note E8 and a quarter note F#8. The fifteenth measure contains a quarter note G8 and a quarter note A8. The sixteenth measure contains a quarter note B8 and a quarter note C9. The seventeenth measure contains a quarter note D9 and a quarter note E9. The eighteenth measure contains a quarter note F#9 and a quarter note G9. The nineteenth measure contains a quarter note A9 and a quarter note B9. The twentieth measure contains a quarter note C10 and a quarter note D10. The notation ends with a double bar line and a repeat sign.

TAB

The guitar tablature is shown in a standard 6-line format. The first measure contains a quarter note G4 (labeled E5) and a quarter note A4 (labeled Rhy. Fig. 1). The second measure contains a quarter note B4 (labeled G5) and a quarter note C5 (labeled A5). The third measure contains a quarter note D5 (labeled C5) and a quarter note E5 (labeled D5). The fourth measure contains a quarter note F#5 (labeled End Rhy. Fig. 1) and a quarter note G5. The fifth measure contains a quarter note A5 and a quarter note B5. The sixth measure contains a quarter note C6 and a quarter note D6. The seventh measure contains a quarter note E6 and a quarter note F#6. The eighth measure contains a quarter note G6 and a quarter note A6. The ninth measure contains a quarter note B6 and a quarter note C7. The tenth measure contains a quarter note D7 and a quarter note E7. The eleventh measure contains a quarter note F#7 and a quarter note G7. The twelfth measure contains a quarter note A7 and a quarter note B7. The thirteenth measure contains a quarter note C8 and a quarter note D8. The fourteenth measure contains a quarter note E8 and a quarter note F#8. The fifteenth measure contains a quarter note G8 and a quarter note A8. The sixteenth measure contains a quarter note B8 and a quarter note C9. The seventeenth measure contains a quarter note D9 and a quarter note E9. The eighteenth measure contains a quarter note F#9 and a quarter note G9. The nineteenth measure contains a quarter note A9 and a quarter note B9. The twentieth measure contains a quarter note C10 and a quarter note D10. The notation ends with a double bar line and a repeat sign.

Gtr. 2 Gtr. 1: w/ Rhy. Fig. 1 (5 times)
(dist.) E5

(dist.) E5 G5 A5 C5 D5

f

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Gtr. 3 E5
(dist.)

Gtr. 3
(dist.)

E5 G5 A5 C5 D5

16 16 16 16 16 16 16 16 16 16 16 16 16 16 14 16 14 17 16 14 17 15 14

Gtr. 2

Gtr. 2

The musical notation for guitar 2 is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the final measure. The fretboard diagram below the staff shows the fret numbers for each note: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 7, 8, 7, 9, 7, 9, 8, 7, 10.

E5 8va G5 A5 C5 D5

15 15 15 19 17 19 17 15 19

E5 8va G5 A5 C5 D5

19 19 19 22 (22) 19 22

15 15 15 17 (17) 15 17

E5 8va G5 A5 C5 D5

Gtr. 2 & 3

22 22 22 22 (22) 19 22 20 19 17 20 19 17 20 19 22 12

Gtrs. 2 & 3 E5 8va G5 A5 C5 D5

loco

Gtr. 1 Rhy. Fill 1

Gtrs. 2 & 3 tacet

Verse

C5 E5 C5 E5 D5

1. It's ear - ly morn - ing, the sun comes out. ____ Last

Gtr. 1 End Rhy. Fill 2 Rhy. Fig. 2

P.M. throughout

C5 E5 C5 D5

night was shak - ing and pret - ty loud. ____ My

Gtr. 2

8va

Harm. - - - - -

let ring - - - - -

Pitch: A D B

Gtr. 1 End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2 (2 3/4 times)

C5 E5 C5 E5 D5

cat is pur - ring, it scratch - es my skin. ____ So,

Gtr. 2 *loco*

w/ bar

Gtr. 2 *tacet*

C5 E5 C5 D5 C5 E5

what is wrong ____ with an - oth - er sin? ____ The bitch is hun - gry, she

* *mf*

* Gtr. 4 (dist.): w/ Rhy. Fig. 2 (1 3/4 times)

C5 E5 D5 C5 E5 C5 D5

needs to tell, ____ so give her inch - es and feed her well. ____ More

C5 E5 C5 E5 D5 C5 E5

days to come, ____ new plac - es to go. ____ I've got to leave, ____ it's

C5 D5

Rhy. Fill 2

Gtr. 1

P.M. - - - - -

time for a show. ____

End Rhy. Fill 2

Gtr. 4 Rhy. Fill 2A

P.M. - - - - -

P.S.

End Rhy. Fill 2A

Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (3 times)

E5 G5 A5 C5 D5 E5 G5

Here I am, rock ____ you like a hur - ri - cane.

Chorus

A5 C5 D5 E5 G5 A5 C5 D5 E5 G5

Here I am, rock — you like a hur - ri - cane. —

Verse

Gtrs. 1 & 4: w/ Rhy. Fig. 2 (3 3/4 times)
2nd time, Gtrs. 1, 2 & 4 tacet

A5 C5 D5 C5 E5

2. My bod - y is burn - ing, it
ear - ly morn - ing, the

C5 E5 D5 C5 E5 C5 D5

starts to shout. — De - sire's — com - ing, it breaks out loud. — Lust
sun comes out. — Last night was shak - ing and pret - ty loud. — My

C5 E5 C5 E5 D5 C5 E5

is in cag - es, 'til storm breaks loose. — Just have to make — it with
cat is pur - ring; it scratched my skin. — So, what is wrong — with an -

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 4

2nd time, Gtrs. 1 & 4: w/ Rhy. Fig. 2 (1 3/4 times)

C5 D5 C5 E5 C5 E5 D5 C5 E5

some-one I choose. — } The night is call - ing, I have to go. — The wolf is hun - gry, he
oth - er sin? — }

* Gtr. 2 & 3

5 7 8 8 5 7 8 8 5 7 8 8 5 7

* Composite arrangement

Rhy. Fill 4 Gtrs. 2 & 3

7 7
6 6

C5 D5 C5 E5 C5 E5 D5 C5 E5

runs the show. _ He's lick-in' his lips, _ he's read-y to win. _ On the hunt to - night _ for

* Gtr. 2 & 3

7 7 (7) 5 5 7 8 8 9 9 (9) 5 7 8 8 8 7 5 7 8 8 9 9 (9) 5 7

Gtrs. 1 & 4: w/ Rhy. Fill 2 C5 D5

love at first sting. _____

Chorus Gtrs. 1 & 4: w/ Rhy. Fig. 1 (7 1/2 times) Gtr. 3 tacet E5 G5

Here I am,

Gtr. 2

15 15 15 15 15 15 15 12 15 (17)

Gtr. 3 Rhy. Fill 3 End Rhy. Fill 3

7 5 8 8

Gtr. 2 tacet A5 C5 D5 E5 G5 A5 C5 D5

rock _ you like a hur - ri - cane. Are you read - y ba - by? _____

E5 G5 A5 C5 D5 E5 A5 C5 D5

Here I am, rock _ you like a hur - ri - cane. _____

Gtr. 2: w/ Fill 1
E5 G5 A5 C5 D5 Gtr. 2: w/ Fill 1
E5 G5 A5 C5 D5

Here I am, rock you like a hur-ri-cane. Come on, come on, come on, come on.

Gtr. 2: w/ Fill 1
E5 G5 A5 C5 D5 Gtr. 2: w/ Fill 1
E5 G5 A5 C5 D5 E5

Here I am, rock you like a hur-ri-cane.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (7 1/2 times)

Gtr. 4: tacet

E5

G5

D5

Rock you like a hur-ri-cane.

8va-
f

Gtr. 2

6

12 15 12 15 12 15 20 12 15 20 12 15 20 15 12 15 12

17 17 (17)

0 14

(14)

* Tap and slide with R.H. middle finger.

A5 C5 D5 E5 G5

P. S. slight P.M.

15 12

14 14 12 12 14 14

12 12 14 14 12 12 14 14 16 16 15 15 17 17 15 15

Fill 1
Gtr. 2

P. S. slight P.M.

12 15 12 15 (12)

A5 C5 D5 E5 G5

15ma P.H. loco

1 1 1 1 1 1/2 1/2 1/2

17 (17) 15 15 12 15 12 14 14 (14) 12 14 14 (14) 12 14 14 (14) 12 14

pitch: A B A B D E

A5 C5 D5 E5 G5

15ma semi-harm. P.H. loco

14 0 1 2 3 4 9 7 9 7 9 11 9 11 9 11 14 12 14 12 13 12 12 15 12

pitch: D#

A5 C5 D5 E5 G5

8va

16 15 17 15 19 17 20 17 21 20 22 20 20 19 22 19 22 22 22 22 22 22

A5 C5 D5 E5 G5 A5 C5 D5

8va

(22) 19 22 19 20 21 19 20 21 20 22 22 22 22 22 (22) 17 19 17 19 22 21 19 20 22 19 20 22

E5 G5 A5 C5 D5

8va loco

22 22 22 22 (22) 19 22 20 19 17 20 19 17 20 19 19 20 19 17 20 16 15 16 14 17

E5

G5

A5

C5

D5

E5

D.S. al Coda

Gtr. 1

3. It's

semi-harm. - - - - - 1

grad. bend

1/2

14 16 15 16 14 17 14 15 16 14 17 14 7 5 7 8 7 8 7 5 7 5 7 8 9 10

⊕ Coda

Gtrs. 1 & 4: w/ Rhy. Fills 2 & 2A
Gtrs. 1 & 4: w/ Rhy. Fill 3

C5 D5

love at first sting.

Outro-Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (8 times)

Gtr. 2: w/ Fill 1

E5

G5

A5

C5

D5

Gtr. 2: w/ Fill 1

E5

G5

Here I am, rock — you like a hur - ri - cane.

A5

C5

D5

Gtr. 2: w/ Fill 1

E5

G5

A5

C5

D5

Are you read - y ba - by? Here I am, rock — you like a

E5

G5

A5

C5

D5

hur - ri - cane.

Gtr. 2

12 15 12 15 (12 15)

semi-harm. - - - - - 1

15ma

P.H.

5 5 8 8 7 7 9

pitch: B

[illegible][illegible]

E5 G5 A5 C5 D5
 Here I am, rock you like a
 T T P.S. slight P.M.
 12 15 17 12 15 15 12 17 12 15 12 14 14 12 12 14 14

E5 G5 A5 C5 D5 E5

hur - ri - cane. Here I am.

slight P.M. loco

12 12 14 14 14 14 12 12 15 15 12 12 15 15 17 (17) (17) 15 12 15 12 15 14 12 14 12 14 14 14 14 12 12 12

Running on Faith

Words and Music by Jerry Williams

Slowly ♩ = 67

*Rhy. Fig. 1

Piano Intro

G

D

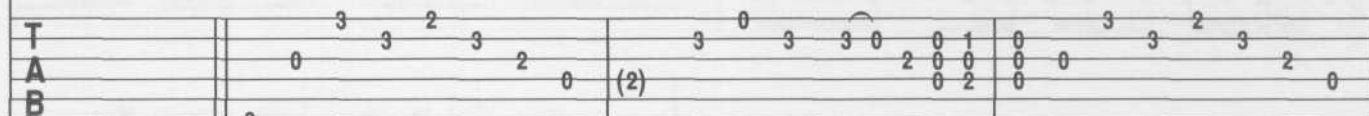
Em7

C G

D



mf let arpeggiated figures ring



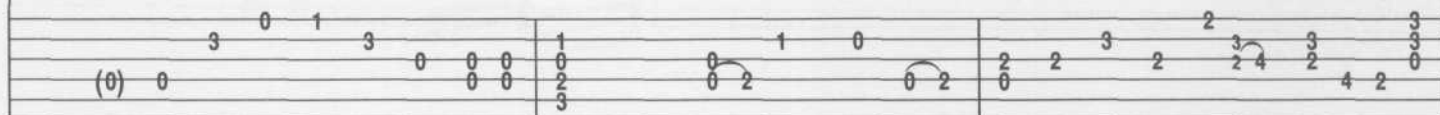
*Gtr. 1 only

Em7

G7

C

D



Acous. slide gtr.

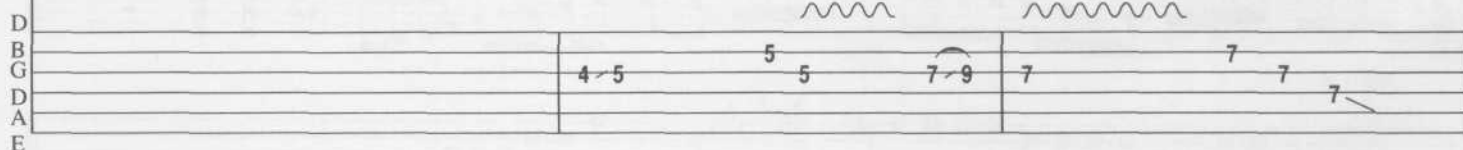
Tuning: ① = D



even gliss. let ring

even gliss. let ring

even gliss.



1st Verse

G

C

D

G

D

1. Late-ly I've been run-nin'on _ faith_

let ring

let ring

*slide extra 1/4 step

Em7

C G

D

What else _ can a poor _ boy _ do? _

Em7 G7 C/E

But my world — will be right — when

let ring

D
B
G
D
A
E

D G C G C D G C

love comes o — ver you. —

dim. >

D
B
G
D
A
E

2nd Verse

G D Em7 G D

2. Late-ly I've been talk-in'in my sleep. Can't i-ma-gine what I have to say..

dim. let ring

D B G D A E

Em7 G7 C/E D

'Cept my world will be right, when love comes back your

let ring even gliss let ring

D B G D A E

G G7 C/E G/D C

way. — I've — al- ways

let ring

D B G D A E

B7 Em Em7/D C G/B

been one to take each and ev- 'ry day. —

even gliss

D B G D A E

A7 C

Seems _____ like 'bout now _____ I'd find a love_who cares just for

even gliss even gliss

D B G D A E

2 1-2 2 3-5 5-7

3rd Verse

D G D Em7

me... Then we'd go run-nin' on faith.____

D B G D A E

7 7 4-2 0 4-5 4 5 4-2 0

G D Em7 G7

All of our dreams will come true, — and our world will be right —

let ring even gliss

D B G D A E

To Coda

D G7 C(sus2)/E

when love comes o - ver me and you. —

let ring

D B G D A E

w/Rhy. Fig. 1

Tuning= E A D G B D

7

[illegible]

D.S.al Coda 

157

DBGD AE

D
B
G
D
A
E

w/Rhy. Fig. 2 (5 1/2 times)

G F C G F
 Love comes o - ver _ you. Love comes o - ver.

Lead vol. ad-lib fills

let ring Rake

D 0 12 10 12 10 12 10 10
 B 0 12 10 12 10 12 10 10
 G 0 12 10 12 10 12 10 10
 D 0 12 10 12 10 12 10 10
 A 0 12 10 12 10 12 10 10
 E 0 12 10 12 10 12 10 10

The musical score for "Love Comes Over You" is presented in three staves. The top staff shows the vocal melody with lyrics: "you. Love comes o - ver _ you." The middle staff shows the guitar accompaniment, including a tremolo effect on the first measure and various melodic lines. The bottom staff is a fretboard diagram for the guitar, showing fingerings (e.g., 5 5 5 5 5 3 0 3 4, 5, 8 6, 5 5 5 5 5, 10 10 11 10 12) and a "gliss." (glissando) marking.

Continue lead and backgrd. vocals simile - - - - -

The musical score for "Love Comes Over You" is presented in three staves. The top staff is for guitar, featuring a treble clef and a key signature of one flat (B-flat). The guitar part begins with a G major chord, followed by a F major chord, and then a C major chord. The melody is composed of eighth and quarter notes, with a final measure showing a glissando effect. The middle staff is for the vocal line, also in treble clef, with the lyrics "Love comes o - ver_ you." written below the notes. The bottom staff is for the bass line, in bass clef, with a key signature of one flat. It includes a fretboard diagram showing fingerings for the first three measures, with a glissando effect indicated in the final measure.

C G F C

D
B
G
D
A
E

G F C G C F

let ring let ring

D
B
G
D
A
E

C G F C

Rubato

Love comes o - ver - you.

even gliss. even gliss.

D
B
G
D
A
E

Ending for Rhy. Fig. 1 (use open position C chord).

N.C.

even gliss.

D
B
G
D
A
E

Words and Music by Kip Winger, Reb Beach and Beau Hill

Intro
Moderate Rock ♩ = 96

[illegible]

** Chord symbols reflect basic tonality.

Musical score for "The Wind" by The Beatles, featuring a guitar solo. The score includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The solo is marked with "P.M." (Palm Mute) and "D" (Distortion). The solo is divided into measures, with some measures containing multiple notes. The solo ends with a double bar line. The score is for guitar, with a bass line indicated by a "b" in a circle.

Uh. 1. Yeah, —

Verse

N.C. A7sus4 A7 A G D/F# A

I saw sparks fly from the cor - ner of my eye,
come to my place; we can talk it o - ver, oh,
such a bad girl, loves to work me o - ver time.

P.M. — 4 P.M. — — — 4 P.M. — — 4

N.C. A7sus4 A7 A5 D5 N.C. A5

_____ and when I turned, ooh, _____ it was love at first _____ sight.
 _____ ev - 'ry-thing go - ing down in your _____ head.
 _____ Feels _ good, hah, danc - ing close _ to the bor - der - line.

P.M. - - - P.M. - - - - P.M. - - - - -

N.C. A7sus4 A7 A D/F# G5 A

I said, "Please ex - cuse me, _____ I did - n't catch your name. _____ Whoa, _
 She says, "Take it eas - y, _____ I need some time. _____ Time _
 She's a _____ mag - ic moun - tain, _____ she's a leath - er glove. _____ Oh, _

P.M. P.M. - - P.M. P.M. - - - -

N.C. A7sus4 A7 A5 D5 N.C. F5

_____ it'd be a _____ shame _____ not to see you a - gain." _____
 _____ to work it out, _____ to make you _____ mine." _____
 _____ she's my soul. _

P.M. P.M. - - P.M. - - - - P.M. - - - - -

To Coda ⊕

Pre-Chorus

G Gsus4 A5 Asus4 A Asus2 A5

And just when I thought she was com-in' to my door, —

Gtr. 1

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

Gtr. 2

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

F5 G5 A5 B5 C5 G5 A5 N.C. E

she whis-pered sweet and brought me to — the floor. — She said,

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

Chorus

D C5 D5 E

"I'm on - ly sev - en - teen." — (Sev - en - teen.) —

Rhy. Fig. 1

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. - - - P.M. P.M. P.M.

D C5 G5 A5 N.C. E

"I'll show you love — like — you've nev - er seen, — ow." —
 You ain't seen — love, ain't seen noth-in' like — me. —

End Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M. — 4 P.M. P.M. P.M. — 4

D C5 D5 E

She's on - ly sev - en - teen. —

* (Sev - en - teen.) —

P.M. P.M. P.M. P.M. P.M. P.M. P.M. — 4 P.M. P.M. P.M.

* Sung 1st time only.

1. E D C5 A5

Dad - dy says — she's too — young, but she's old e - nough — for me. — 2. Mm, —

P.M. P.M. P.M. P.M. P.M. P.M. P.M. — 4 P.M. P.M. P.M. P.M. — 4

2. N.C. G5

Sev - en - teen, — ay, yeah. —

Gtr. 3 (dist.)

mf w/ slight delay Harm. — w/ bar

12 12 12 7 7 5 5 (5)

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

P.S.

Guitar Solo

The musical score for "The Wind" by Peter Max is presented in a two-staff format. The top staff is the vocal line, and the bottom staff is the guitar line. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part includes a B5 loco section, an A5 section, and a G5 section. The vocal line is in the key of D major. The guitar part includes a complex fretboard diagram with various techniques like bends, vibrato, and a "P.M." (Palm Mute) section.

The musical score for "The Sound of Silence" is presented in three systems. The first system shows the guitar part in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a melodic line with triplets and a bass line with fingerings (7, 10, 7, 10) and a fret number (10). The second system shows the piano part in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a melodic line with a key signature change to one sharp (F#) and a bass line with a key signature change to one sharp (F#). The third system shows the piano part in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a melodic line with a key signature change to one sharp (F#) and a bass line with a key signature change to one sharp (F#).

G5 F#m7 (add4)

(7) 7 9 7 9 9 7 7 7 9 9

P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1

(2) 5 0 0 0 2 5 0 0 7 9 0 0 7 9 0 0 3 3 3 3 3 3 3 3 2 2

N.C. 8va

w/ bar - - - - -

(7) (7) 9 (9) 19 19 19 19 19 19 19 19 20 19 17 19 19 19 19 20 19 17 19 19 19 22 19 17 19

let ring - - - - -

(2) 0 0 2 4 7 2 0 0 3 0 3 0 0

let ring - - - - -

(2) 0 0 2 4 7 2 0 0 3 0 3 0 0

19 19 20 19 17 20 17 20 17 20 17 19 17 19 19

19 19 20 19 17 20 17 20 17 20 17 19 17 19 19

8va loco

19 19 20 19 17 20 17 20 17 20 17 19 17 19 19

19 19 20 19 17 20 17 20 17 20 17 19 17 19 19

(19) 12

Gtr. 1 Gtr. 2 divisi

(0) 0 3 5 3 7 0

6
12
8va
12
T
15 17 19 20 19 17 15 17 19 17
14 15 17 14 15 17 14 16 17 14 16 17 17 18 17 15 17 19
(12) 14 15 17 15 14 17 15 14
(7) 7 5 7 5 7 7 0
(9) 0 3 5 3 0

Aw.
8va
10
20 19 17 20 17 19 19 19 16 17 19 16 17 19 19
2 1/2 24
(7) 7 5 7 5 7 7 0
(9) 0 3 5 3 0

Interlude
Huh.
8va
24 24 (24)
P.M.
1/2
(7) 7 5 7 5 7 7 0 6 6 6 7 7 5 7 5 7 0 6 2 7 4 (7) (4) 7 0
(9) 0 3 5 3 0 0 4 0 4 4 5 0 0 3 5 3 0 0 4 5

D.S. al Coda

A5

Gtr. 3 tacet

3. Yeah, —

Gtr. 1

Gtr. 2
divisi

P.M. P.M.

1/2

(7) 7 5 7 5 7 7 4 4 5 4 5 7 7 5 7 5 7 6 2 7 4 (4) 2 2 0

⊕ Coda

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (till fade)

D5 N.C. E D

It must be love. — She's on - ly sev - en - teen. —

Gtrs. 1 & 2

P.M. — — — — — 4

3 2 0 3 0 0

C5 D5 E D C5 G5 A5 E

(Sev - en - teen. — That girl, she gives me love — like — I've nev - er seen. —

D C5 D5 E D

She's on - ly sev - en - teen. — Dad - dy says — she's too — young, but she's Sev - en - teen. —

C5 G5 A5 E D C5 D5 E

old e - nough, for me. — Sev - en - teen. — She's ev - 'ry - thing I — need. — Sev - en - teen.) —

D C5 G5 A5 E

Dad - dy says — she's too — young, but she's old e - nough, — old e - nough — for me. —

Outro Guitar Solo

Yeah, yeah, yeah.

Gtr. 3

9 9 9 7 9 7

(7)

12 13 14 15 12 13 14 15 12 (12) (12) (12) 15 12 12 12 15 12

(-1/2) (-1/2) (-1/2)

w/ bar - - - -

(-1/2) (-1/2) (-1/2)

1

C5 D5 E

D C5 G5 A5 E 8va - - -

12 15 15 15 (15) 12 14 14 (14) 12 14 12 12 12 12 12

1/2 1/4

8va - - -

D loco C5 -1/2 D5 E

grad. dip w/ bar - - - -

w/ bar -1/2

12 16 12 19 12 19 12 16 17 16 14 12 14 16 12 (12) (12) 12 15 12 (12) 12 15 12 14 13 13

-1

D C5 G5 A5 E

1/2

(13) 13 (13) 14 14 14 14 12 14 14 14 13 12 13 14 14 14 13 14 12 12 12 12 12 12 12 12 14

8va - - -

10

5

T T T T T T

(14) 12 14 16 14 12 12 14 16 13 14 16 18 16 14 13 14 16 18 15 19 21 19 17 19 21 17 21 19

* In one motion, tap the note indicated with the index finger of the pick hand, then pluck the adjacent strings with the same finger while pulling off.

Begin Fade

D C5 G5 A5 E

1/4 1/4

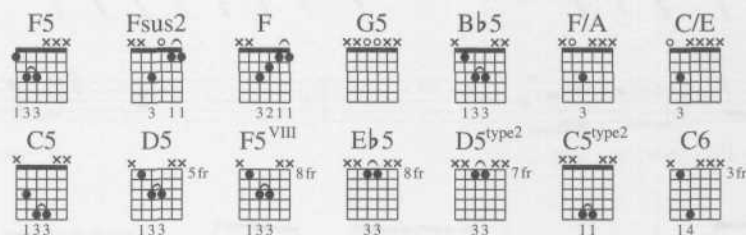
(14) 14 14 12 12 12 14 12 14 12 10 12 12 11 12 10 12 12 9 14 13 14 14 13 12 12 12 15 12 14 12

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with many eighth and sixteenth notes, often beamed together. The bottom staff is a bass clef and contains a sequence of numbers (15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 12) which likely represent fret numbers for a guitar accompaniment. The title "The Rose Tree" is written in a decorative, cursive font at the top right of the page.

The musical score for "The Wind" by Peter Dinklage is presented in a single system. The melody is written in treble clef with a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a slur. The melody is decorated with various ornaments, including a grace note, a mordent, and a trill. The bass line is written in a lower register, with fingerings indicated by numbers 1, 1/4, and 15. The piece concludes with a "Fade out" instruction.

Start Me Up

Words and Music by Mick Jagger and Keith Richards



Gtr. 1; Open G Tuning:

① = D ④ = D

② = B ⑤ = G

③ = G ⑥ = D

Intro

Moderately ♩ = 124

Chord progression: C Fadd9/C C Fadd9/C C F/C Bb5 Bb6 Bb5 Bb6 Bb5 Bb6 Bb5 Bb C F/C Fadd9/C C

*Gtr. 1 (elec.)

mf w/ clean tone

let ring - - - - -

TAB

Gtr. 2 (elec.)

mf w/ slight dist.

TAB

*Telecaster with the 6th string removed.

Chord progression: Fadd9/C C Fadd9/C Bb Eb/Bb Bb Bb5 Bb Eb/Bb Bb

Verse

Chord progression: C E F5 E F5 F#sus2

⑥ open ⑥ open

Gtr. 2

If you start me up,

(cont. in slash)

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F F#sus2 F F#sus2 G5 Bb5 F/A Bb5 E F5 F C/E

6 open 6 1fr

if you start me up, I'll nev-er stop. — If you start me up,

Gtr. 1

F5 C/E F5 G5 Bb5 F/A Bb5 F#sus2 F F#sus2

if you start me up, I'll nev-er stop. — I'll be run-nin' hot, uh. —

F F#sus2 F F#sus2 G5 Bb5 A G C E F5 F#sus2

5 open 6 3fr 5 3fr 6 open

The job we're rig-gin' now don't blow my top. — If you start me up, uh,

F F#sus2 F G5 Bb5

if you start me up, I'll nev - er stop, nev - er stop, nev - er stop, I'll nev - er stop.

let ring - - - -

Chorus

C5 D5 F5^{VIII} G A C A Bb C C5 D5 F^{VIII} G A C A

10fr 12fr 10fr open 1fr 3fr 3fr 5fr 3fr open

Rhy. Fig. 1

You make a grown man cry. You make a grown man cry.

(You make a grown man cry. You make a grown man cry.)

let ring - - - -

C5 D5 F5^{VIII} G A C Eb5 D5^{type2} C5^{type2} C6 C6 C5 E C5 E C5

3fr 5fr 3fr 3fr 4fr 5fr 7fr 7fr

You make a grown man cry. Spread out the oil, the gas-o-line.

You make a grown man cry.)

let ring - - - -

D (3) 7fr G (4) 5fr A (4) 7fr C5 Eb5 D5 type2 (3) 5fr C (4) 7fr A C5 type2 Fsus2 F Fsus2
 End Rhy. Fig. 1

I want a smooth ride in a mean, mean ma - chine.

let ring -

F Fsus2 F Bb5 Verse A (5) open Bb5 (5) 1fr Bb (5) open A (5) 1fr G (6) 3fr C (5) 3fr E (6) open F5 Fsus2
 Rhy. Fig. 2

Start it up. 2. You can start me up. (Start me up.)

let ring - - -

F Fsus2 F Fsus2 A (5) open Bb5 A (5) open G (6) 3fr C (5) 3fr

Kick on the start - er, give it all you've got, — you've got, you've got. I

E F5
⑥
open

F F5
⑥
1fr

Bb5 F Bb
④ ③
3fr 3fr

F/A Bb5

End Rhy. Fig. 2



can com-pete

with the rid-ers in the oth-er heats.

If you

Gtr. 3 (elec.)

mf w/ clean tone

let ring - - - - -

6 5 6
7 5 7

full

full

full

full

Gtr. 1

let ring - - - - -

F5

Bb Bb5
⑤
1fr

Bb5 A G E
⑤ ⑤ ⑥ ⑥
1fr open 3fr open

rough it up,

'n' if you like it, you can start it up, start it up, start it up, start it up.

let ring - - - - -

6 5 6
7 5 7

let ring - - - - -

let ring - - - - -

Chorus

Gtr. 2: w/ Rhy. Fig. 1, simile

* C5

D5

F5

E♭5 D5 C5

C

D5 F5

E♭5 D5 C5

Don't make a grown man cry. Don't make a grown man cry. Don't make a grown man cry.

(Don't make a grown man cry. Don't make a grown man cry. Don't make a grown man cry.)

Gtr. 1

Tablature for the first system of the chorus, showing fret numbers for the guitar parts.

* Chord symbols reflect overall tonality.

D5 F5

E♭5

C

Fadd9/C C

Fadd9/C C

Don't make a grown man cry. My eyes di-late, my lips go green.

Don't make a grown man cry. ()

let ring - - - -

let ring - - - -

Tablature for the second system of the chorus, showing fret numbers for the guitar parts.

Gtr. 2: w/ Rhy. Fill 1

E♭5

D5

E♭5

D5

C F/C

C

F/C

C

F/C

My hands are greas-y, she's a mean, mean ma-chine.

let ring - - - -

Tablature for the third system of the chorus, showing fret numbers for the guitar parts.

Rhy. Fill 1

Gtr. 2

Tablature for Rhy. Fill 1, showing fret numbers for the guitar part.

Verse

Gtr. 2: w/ Rhy. Fig. 2, simile

Bb5 Bb6 Bb5 Bb6 Bb5 Bb Eb/Bb Bb C Fadd9/C C Fadd9/C F F/C

Start it up. 3. Mm, start me up. Now, give it

Bb5 Bb6 Bb5 Bb6 Bb5 Bb C F/C C F/C C5 F/C Bb5

all you've got, you've got to nev-er, nev-er, nev-er stop. Start it up. Whoo! Oh, ba-by, why don't ya

Chorus

Gtr. 2: w/ Rhy. Fig. 1, simile

Bb6 Bb5 Bb C5 D5 F5

start it up? (Start it up. Start it up. Nev-er nev-er, nev-er. You make a grown-man man You make a grown-man man

Eb5 C5 G F5 Eb5

cry. You make a grown-man man cry. You make a grown-man man cry.

C5 G5 F5 Eb5 D5 G C F/C C F/C C

You make a grown _ man cry. Ride like the wind at dou - ble speed.
 You make a grown _ man cry. _____)

Eb5 D5 C5 E F5 C/E F5 C/E F5

I'll take you plac - es that you nev - er, nev - er seen. _____

Gtr. 2: open

Verse

F/A Bb5 Gtr. 2: w/ Rhy. Fill 2 Bb Eb/Bb Bb5 C5 F/C C Fadd9/C C F/C

3. Once you start it up, let me tell you, we will

let ring - - - - -

Rhy Fill 2
Gtr. 2

Bb5 Bb6 Bb5 Bb C5 F/C C Fadd9/C

nev - er stop, we'll nev - er stop, we'll nev - er, nev - er, nev - er stop. Start me up.

let ring - - - - -

Outro
Gtr. 2: w/ Rhy. Fig. 2, simile

C F/C Bb5 C5 C Fadd9/C

We'll nev - er stop, nev - er stop. You, you, -

Gtr. 3

grad. bend full hold bend

6 5 7 5 6 5 (5) 4 6 4 6

Gtr. 1

let ring - - - - -

F/C C F/C Bb Eb/Bb Bb C F/C C

you made a grown man cry. You,

full

(6) 4 6 6 6 6 5 7 6 8 8 6

Begin Fade

Gr. 2: w/ Rhy. Fig. 2, 1st 5 meas., simile

F/C C F/C B \flat Eb/B \flat B \flat C F/C C

you made a dead man come. _____ You, you, _

hold bend
full
full
full
full
full

let ring - - - -

Fade Out

F/C C F/C B \flat 5 B \flat 6 B \flat 5 B \flat 6 B \flat C Fadd9/C C

you made a dead man come. _____ Yeah. _ And you, you, _

full
full
full
full
1/2
full
full
full
full

let ring - - - -

Words and Music by Bryan Adams and Jim Vallance

Words and Music by Bryan Adams and Jim Vallance



Moderately fast Rock ♩ = 142

D

Verse

D

* Doubled throughout

End Rhy. Fig. 1

D

Played _ it 'til my fin - gers _ bled,

it was the sum-mer of six - ty - nine.

Me ____ and some guys from school

had a band and we tried real hard.

Rhy. Fig. 2

EndRhy, Fig. 2

* Doubled throughout

Gtr. 2: w/ Rhy. Fig. 2

D A

Jim - my quit, Jo - dy got mar - ried. — I should - a known we'd nev - er get far.

Pre-Chorus

Bm A D

* Gtr. 1

1. Oh, when I look back now, — that sum - mer seemed to
2.,3. Stand in' on your ma - ma's porch — you told — me that { you'd it'd

Gtr. 2

let ring —

* 3rd time, Gtr. 4 doubles Gtr. 1 (next 10 meas.)

G Bm A

last for - ev - er. And — if I had the choice, —
wait { for - ev - er. Oh, — and when you held my hand, —
last }

let ring —

To Coda 1

To Coda 2

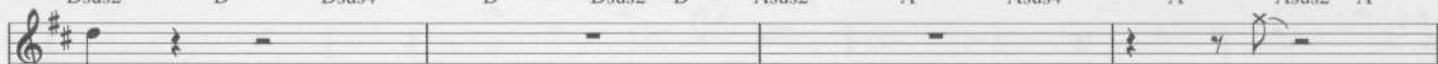
D G A Bm A

yeah, — I'd al - ways wan - na be there. } Those — were the best days of my
I knew — that it was now or nev - er. }

let ring —

Interlude

Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A



life.

Yeah.

Gtr. 3
(clean)

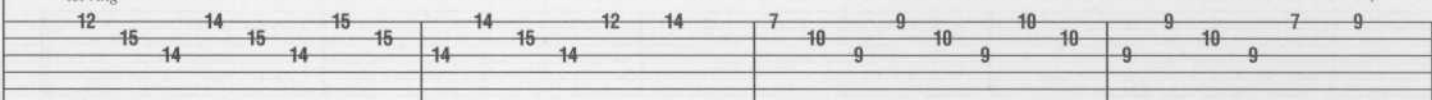
Riff A1

End Riff A1



mf

let ring



Gtrs.
1 & 2

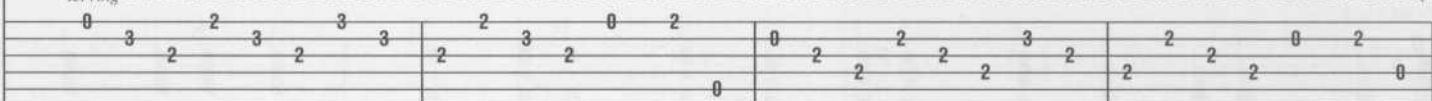
Riff A

End Riff A



(Gtr. 2, cont. in slashes)

let ring



Verse

Gtr. 3 tacet

Dsus2

Rhy. Fig. 3

D

Asus2

A

End Rhy. Fig. 3

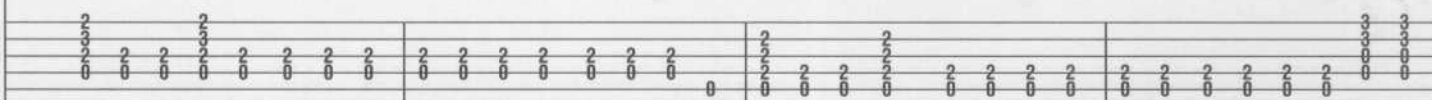
Gtr. 2



2. Ain't no use in complain - in' when you got a job to do.



P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -



D.S. al Coda 1

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 3

Dsus2

D

Asus2 A



I spent my eve-nin's down at the drive - in, and that's when I met you, yeah.

Coda 1

Chorus

Gtrs. 1, 2 & 3: w/ Riffs A & A1 (2 times)

Dsus2

D

Dsus4

D

Dsus2

D

Asus2

A

Asus4

A

Asus2

A



life. Oh, yeah. Back in the sum-mer of

Chords: Dsus2, D, Dsus4, D, Dsus2, D, Asus2, A, Asus4, A, Asus2, A

six - ty - nine. — Oh. —

Gtr. 4 (dist.)

f

Bridge

Chords: F, Bb, C, Bb/D

Man, — we were kill - in' time. — We were young and rest - less, we need - ed to un-wind.

* Gtrs. 1 & 4

(cont. in slashes)

* Composite arrangement

Chords: F, Bb, C

Gtrs. 1 & 4

(Gtr. 4 cont. in notation)

I guess noth - in' can last — for - ev - er, for - ev - er. — No!

Gtr. 2

mp

let ring —

Interlude

Gtr. 1, 2 & 3: w/ Riffs A & A1 (2 times)

Chords: Dsus2, D, Dsus4, D, Dsus2, D, Asus2, A, Asus4, A, Asus2, A

Yeah!

Gtr. 4 Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 4: w/ Rhy. Fig. 4

Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

Verse

Gtrs. 1, 2 & 3: w/ Riffs A & A1 (2 times)

Gtr. 4: w/ Rhy. Fig. 4 (1st 2 meas.)

Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

3. And — now the times are chang- in.' — Look at ev - 'ry-thing that's come and gone.

D.S. al Coda 2

Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

Some - times — when I play that old six - string, — (I) think a - bout ya, won - der what went wrong.

⊕ Coda 2

Outro-Chorus

Gtrs. 1, 2 & 3: w/ Riffs A & A1 (till end)

Gtr. 4: w/ Rhy. Fig. 4 (till end)

Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

life. Oh, — yeah. — Back in the sum-mer of

Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

six - ty - nine. — Uh, huh. — It was the sum-mer of

Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

six - ty - nine. — Oh, — yeah. — Me and my ba - by in a

Gtr. 5
(dist.)

f

Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

six - ty - nine. — Oh. ————— Whoa!

Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

It was the sum-mer, the sum-mer, the sum-mer of

Begin fade
D Dsus2 Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

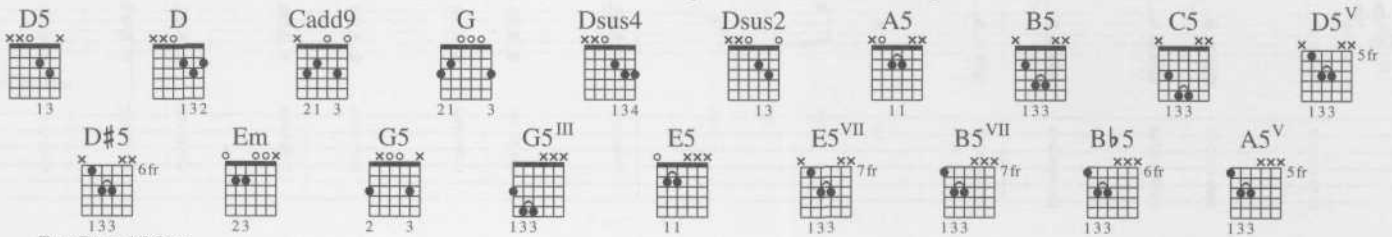
six - ty - nine. — Yeah. — Come on. Yeah.

Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus2 A Asus2 A

Fade out
Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A

Sweet Child O' Mine

Words and Music by W. Axl Rose, Slash, Izzy Stradlin, Duff McKagan and Steven Adler



Tune Down 1/2 Step:

- ① = E \flat ④ = G \flat
- ② = A \flat ⑤ = B \flat
- ③ = D \flat ⑥ = E \flat

Intro

Medium Rock ♩ = 122

Riff A

Gtr. 1 (elec.) *mf* w/ dist.

TAB: 15 14 12 14 14 | 15 14 12 14 14 | 15 14 12 14 14 | 15 14 12 14 14

Gtr. 2 (elec.) *p* (cont. in notation)

w/ slight dist. **End Riff A**

TAB: 12 15 14 12 14 14 | 12 15 14 12 14 14 | 12 15 14 12 14 14 | 12 15 14 12 14 14

Gtr. 1: w/ Riff A
D

Gtr. 3 (acous.) **Rhy. Fig. 1**

Gtr. 2 *let ring throughout*

Cadd9

TAB: 2 2 3 2 3 0 | 1 3 0 1 0 0

G

D (cont. in notation) **End Rhy. Fig. 1**

P.M.

TAB: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

Gtr. 1: w/ Riff A, first 6 meas.

Gtr. 2: w/ Rhy. Fig. 1

Rhy. Fig. 2

Gtr. 3

C

TAB: 2 3 2 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 3 2 0

G D Gtr. 1: w/ Fill 1 Dsus4 D End Rhy. Fig. 2

(cont. in slash)

Verse

Gtr. 2: w/ Rhy. Fig. 1 Gtrs. 1 & 3 tacet C

Gtr. 3 //

1. She's got a smile that it seems to me re - minds me of child - hood mem - o - ries, where ev -
 2. She's got eyes of the blu - est skies, as if they thought of rain. I'd

Gtr. 4 (clean elec.)

G D

- hate 'ry - thing was as fresh as the bright blue sky. Her
 to look in to those eyes and see an ounce of pain.

Gtr. 2: w/ Rhy. Fig. 1, first 7 meas. Cadd9

Now and then when I see her face she takes me a - way to that spe - cial place, and if I
 hair re - minds me of a warm safe place where as a child I'd hide, and

w/ chorus

Fill 1
Gtr. 1

TAB

12 15 12 14 15 14 12 15 (14) 15

G

D

Dsus4 D Dsus2 D

Gtr. 2

stared _ too _ long, I'll prob-'ly break down and cry. _____
 pray for the thun - der and the rain _____ to qui - et - ly pass _ me by. _____

Chorus

A5
Rhy. Fig. 3

B5 C5

Gtr. 1: w/ Fill 2, 3rd time
D

Dsus4 D Dsus2 D

End Rhy. Fig. 3

Whoa, whoa, _ whoa, _ sweet child o' mine. _____

*Gtr. 1

*On D.S., double Gtr. 2

To Coda ⊕

Whoa, oh, _ oh, oh, _ sweet love o' mine. _____

Fill 2

Gtr. 1

TAB

7 7 7 7 5

1/2 7 (7) 7 7 5 4 0 3 1/4

D

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 2

D

C

G

1.

full

full

full

full

8 7 10 8 7 10 8 9 10 8 9 10 8 10 10 8 10 10 10 (10) 9

The musical notation for the guitar solo is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a whole note D (4th line) and a whole note G (2nd line), both marked with a '9' indicating the fret. A double bar line with a '2.' indicates a second ending. The melody continues with eighth and quarter notes, including a bend on the G note. The bottom staff shows the fretting hand positions with numbers 8, 10, 8, 7, (7), 7, 10, (7), (7), and X 10. Above the fret numbers, there are markings for bends: '1/2' and 'hold bend' (indicated by a dashed line). The notation includes various musical symbols such as slurs, ties, and a wavy line representing a vibrato or tremolo effect.

Gtr. 3: w/ Rhy. Fig. 2

[illegible]

G

D.S. al Coda

\oplus *Coda*

A5 B5 C5

D

Gtrs. 1 & 2

D

3

3

Oh, oh, — oh, oh, _____ sweet child — o' mine. _____

B5 C5

 DS^V

D#5

Woo, — yeah, — yeah! Ooh, — — — — — sweet love o' mine. — — — — —

Woo, ____ yeah, _ yeah! Ooh, _____ sweet love o' mine, _____

G5

2fr

G5

ES

G5

G5

192

Gtr. 2: w/ Rhy. Fig. 6, 2 times
E5

G5 A5 C5 D5 G5 E5 G5

Where do we go _ now? Where do we go? _ Where do we go? _ (whispered) Sweet Child!

P.M.
Harm.

X X X 7 X X X X X 2 0 X X X 7 5 7 5 7 5 3

193

G5 A5 C5 D5^V G5^{III}

I, I, I, I, Where do we go — now, now? —

8va

full 15 (15) 12 14 (14) 12 18 17 18 17 17 22

E5 Rhy. Fig. 7 E 6 open F# 6 2fr G5 A5 B5

Where do we go? — Ah. — Where do we go — now?

8va

full (22) 22 22 22 22 22 (22) 17 17 (17) 17 (17) 17

C5 D5^V G5^{III} Gtr. 2: w/ Rhy. Fig. 7 E5 End Rhy. Fig. 7 G5

When do we go? —

8va

full 17 (17) 17 15 grad. bend full 12 15 12 15 12 14 12 15 12 15 12 14 15 12 12 15 12 14

A5 C5 D5 G5

Where do we go — now?

8va

full 15 12 14 15 12 14 15 12 14 15 12 14 15 12 14 (14) 12 15 (15) (15) 15 12 14 14

Gtr. 2: w/ Rhy. Fig. 7, first 3 meas.
E5

G5

A5

B5

E5^{VII} D5^V B5^{VII} Bb5 A5^V G^{III}
Gtr. 2

8va.....

Where do we go? —

Where do we go — now? No, no, no, no, no, no,

grad. bend

full full full full full 1/2

(14) 15 14 (14) 12 14 14 (14) 12 14 14 12 14 12 15 12 15 12 15 12 15 12 14 14 12

Gtr. 2: w/ Rhy. Fig. 7, first 2 meas.
E5

A5

C5

D5^V

Gtr. 2 //

8va.....

no. Sweet child, — sweet — child — o'

1/2 1/2

14 (14) 14 14 14 14 14 14 X 14 12 9 5 10

E5

8va.....

mine. —

1/2 -1/2

Gtr. 4

Gtr. 1 divisi

7 2 5 3 (3) 0 7 9 9 9

*bend neck

Words and Music by Mike Tramp and Vito Bratta



• **D**

*Chord symbols reflect implied tonality.

Gtr. 2 (elec.)

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Verse
A

1. Wait

Riff A

mf
w/ pick

Gtr. 2 tacet

A7 D/A Dm(add9)/A A

just a mo - ment be - fore our love _ will die, _ 'cause I must

Gtr. 1

A7 D Dm(add9)/A A

know the rea - son why _ we say _ good - bye. _ Wait _

A7 D Dm(add9)/A A

just a mo - ment and tell me — why, — 'cause I — can

5 0 7 0 5 0 7 4 | 0 2 4 3 2 3 | 3 2 3 0 3 2 3 | 0 7 5 6 5 7 0

(0)

A7 D Dm/A

show you lov - in' that — you won't — de - ny. —

Gtr. 1 End Riff A

5 0 7 0 5 0 7 4 | 0 3 2 4 3 2 3 |

(0)

(cont. in slashes)

Gtr. 2

p

0

Interlude
Gtr. 1 tacet

A A7 D/F# Dm/F

Gtr. 1 Gtr. 2

< mf — f *w/ delay delay off P.M. P.M.

(0) 6 4 6 0 | 3 4 | 3 3 3 3 3 3 0

*Set for quarter-note regeneration w/ 3 repeats

A A7 D/F# Dm/F N.C. A5

2. I said wait, —

P.M. — — — — — P.M. — P.M. — P.M. — P.M. — P.M. — P.M. —

0 7 7 7 7 7 7 7 | 0 0 4 0 0 0 | 0 0 0 0 0 0 0 | 0 3 0 3 2 3 0

Verse

A A/G D/F# Dm/F

and show your lov - in' like it was be - fore,

P.M. P.M. - - - P.M. P.M. - - - P.M. P.M. - - - P.M.

(2) 0 4 0 0 4 2 3 3 4 3 3 4 4 2 2 4 5 2 2 5 2 1

A5 A A/G D/F#

'cause I won't let that feel - in' walk

P.M. - - - - - P.M. P.M. - - - P.M. P.M. - - - P.M.

(1) 1 3 3 2 3 0 0 4 0 0 4 2 3 3 4 3 3 4 4 2

Dm/F A5 A A7

out through the door. I said wait just

P.M. P.M. - - - P.M. - - - - - P.M. P.M. P.M.

(2) 2 5 2 2 5 1 1 3 3 2 3 0 7 6 7 4 6 4 0 6

D/F# Dm/F A

a mo - ment and try once more, 'cause babe,

P.M. P.M. P.M. P.M. P.M. P.M. - - - - - let ring - - - - -

(4) 5 6 0 X 3 2 4 4 2 4 2 2 3 3 3 2 0 0

A7 D/F# Dm(add9)F

I need to hold you like I did be - fore.

P.M. P.M. - - - P.M. P.M. P.M. P.M.

*T = Thumb on 6th string

Pre-Chorus

2nd time, Gtr. 4 tacet
B5

B/A E5 F#5 G5

So if you go a - way, I know that I will fol -

Gtr. 1

P.M. - - - *p* *mf* *p*

let ring - - -

Gtr. 2

Gtr. 3 (elec.)

f w/ dist.

N.C. Bm E5 B5

- low, 'cause there's a place in side my heart that tells me hold

mf *p*

w/ bar

w/ bar

Gtr. 1 tacet

F# B5 F# B5 F# B5 F#5 B5 F#

out, hold out, hold out, oh, ba - by.

*Gtrs. 2 & 3

P.M. - - - - - P.M. - - - - - P.M. - - - - - (Gtr. 2 cont. in slashes)

*Composite arrangement

Chorus

D5

Rhy. Fig. 1

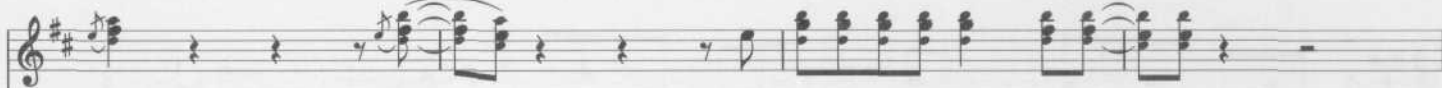
A5

G5

A5

End Rhy. Fig. 1

Gtr. 2



Wait,

wait, _____

I nev-er had a chance to love _____ you.

Gtr. 3



P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

10 11 12 10 11 12

9 10 9 11

8 7 8 7 8 10

9 10 9 11

D5

A5

G

F#

Gtrs. 2 & 3: w/ Rhy. Fill 1 (2nd time)

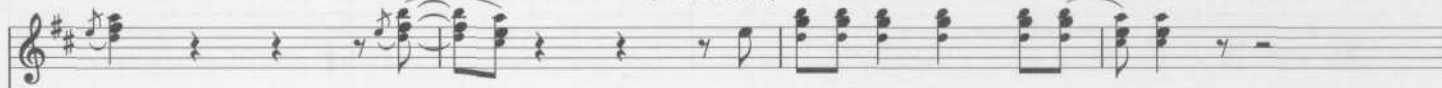
E5

A

3fr

2fr

(cont. in notation)



Wait,

wait, _____

if on-ly our love could show _____ you.



P.M. - - - - -

P.M. - - - - -

Gtrs. 2 & 3

10 11 12 10 11 12

9 10 9 11

3 4 5 4

3 2 3 2 2 2

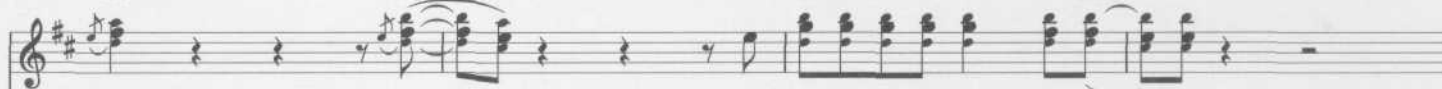
Gtr. 2: w/ Rhy. Fig. 1

D5

A5

G5

A5



Wait,

wait, _____

I nev-er wan-na be with-out _____ you.

Gtr. 3



P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

10 11 12 10 11 12

9 10 9 11

8 7 8 7 8 10

9 10 9 11

Rhy. Fill 1
Gtrs. 2 & 3

E5

A5



D5 A5 A B C G

5 open 5 2fr

Gtr. 2

(cont. in notation)

Wait, wait, no, I nev-er had a chance to love you. Now I

Gtrs. 2 & 3

P.M. P.M. let ring let ring

To Coda

Bb F A

on - ly wan - na say I love you one more time.

Gtr. 4 (elec.) w/ dist.

Gtrs. 2 & 3 divisi

let ring let ring

Guitar Solo

Gtr. 1: w/ Riff A

Gtrs. 2 & 3 tacet

A

Gtr. 4

A7 D/A

hold note

T *1 T **1 T

(2) 14 (14) 21 (21) 0 6 7 9 14 9 7 12 9 19 (19) (19) 9 7 9

*Bend and vibrato are executed by left hand, fingered at 3rd str., 2nd fr.

**Bend w/ left hand at 3rd str., 9 fr.

Dm(add9)/A A A7 D

8va loco

hold bend

1/2 1/2 T 1/2 T

(9) (9) 13 9 (9) 7 10 12 7 7 (7) 6 7 10 (10) (22) 14 (14) 21 14 18 14 20

*Touch str. lightly at 22nd fret at release of bend.

Dm(add9)/A

1/2 T

(20) 14 16 14 (14) 12 14 12 10 12 8 12 15 12 14 15 14 (14) 12 15 12

A7

steady gliss.

6

1/2 T

8 10 12 15 12 14 15 14 (14) (14) 9 0 5 9 5 12 7 12 7 14 7 9 14

Dm(add9)/A

semi harm.

1/2 T

9 (9) 15 8 10 15 8 10 17 10 15 10 14 10 15 (15) 14 12 14 15 14 12 14 15 14 12 14 15 14 12 12

A7

D

8va

D.S. al Coda

Gtr. 4

Gtr. 1

1/2 T

(12) 14 12 14 14 12 14 14 12 14 17 15 17 15 17 15 17 15 16 21 (21) 21 21 (21)

7 0 3 2 3 0 3 2 3

⊕ Coda

D A/D C/D

— you. (Wait.) Um, ba - by, — I'm beg - gin' you,

let ring —

G/D Bb F/A

wait - ing. — No, I nev - er had a chance to love — you.

Gtrs. 2 & 3 tacet A A7 D/A Dm(add9)/A

Gtr. 1 *mf* slight rit. —

A A7 D/A Dm(add9)/A

accel. — *molto rit.* —

What I Like About You

Words and Music by Michael Skill, Wally Palamarchuk and James Marinos

Intro

Moderately Fast ♩ = 160

Gr. 1 (slight dist.) Rhy. Fig. 1

Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

let ring - - - - - let ring - - - - - let ring - - - - -

End Rhy. Fig. 1

TAB

10	9	10	10	0	3	0	3	10	9	10	10	0	3	0	2	2	2	0
9	9	9	9	0	2	0	2	9	9	9	9	0	2	0	2	2	2	0
7	7	11	11	0	0	0	0	7	7	11	11	0	0	0	0	0	0	0

Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

let ring - - - - - let ring - - - - - let ring - - - - -

Hey!

TAB

10	9	10	10	0	3	0	3	10	9	10	10	0	3	0	2	2	2	0
9	9	9	9	0	2	0	2	9	9	9	9	0	2	0	2	2	2	0
7	7	11	11	0	0	0	0	7	7	11	11	0	0	0	0	0	0	0

E A D/F# Asus4 A E A D/F# A

Uh, huh. Hey!

*Gtrs. 1 & 2 (slight dist.) Rhy. Fig. 1A

End Rhy. Fig. 1A

TAB

0	0	2	2	0	3	X	3	2	2	0	0	0	2	2	0	3	X	2	2	2	0
1	1	2	2	0	2	X	2	2	2	0	1	1	2	2	0	2	X	2	2	2	0
2	2	0	0	0	4	0	0	0	0	0	2	2	0	0	0	4	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

*composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, simile

E A D/F# Asus4 A E A D/F# A

Uh, huh. 1. What I like a - bout

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 2 times, simile

E A D/F# Asus4 A E A D/F# A

you, you hold me tight. ____

E A D/F# Asus4 A E A D/F# A

Tell me I'm the on - ly one, wan - na come o - ver to - night. ____ Yeah. ____

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 2 times, simile

E A D/F# Asus4 A E A D/F# A

Keep on whis-per - in' in my ear. Tell me all the things that I wan - na hear 'cause that's true, —
(Ah. ——— Ah. ——— That's

E A D/F# Asus4 A E A D/F# A

what I like. that's what I like a - bout you. That's what I like.) 2. What I like a - bout

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 2 times, simile

E A D/F# Asus4 A E A D/F# A

you, you real - ly know how to dance. — When you go
you, you keep me warm at night. —

E A D/F# Asus4 A E A D/F# A

up - town jump a - round, think a - bout true ro - mance. — Yeah. —
Nev - er wan - na let you go, know you make me feel al - right. — Yeah. —

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 2 times, simile

E A D/F# Asus4 A E A D/F# A

Keep on whis-per - in' in my ear. Tell me all the things that I wan - na hear 'cause that's true, —
(Ah. ——— Ah. ——— That's

E A D/F# Asus4 A E A D/F# A

what I like a - bout you. That's what I like a - bout you. That's what I like a - bout
That's what I like a - bout you. That's what I like a - bout you. That's

E A D/F# Asus4 A E A D/F# G

you. That's what I like a - bout you. Wow!

To Coda ⊕

Gtrs. 1 & 2

Guitar Solo

G N.C. D5 G N.C. A5 A

full full

D/F# A B/F# E/G# B/F# B5 B

Hey!

Harmonica Solo

Gtrs. 1 & 2:
w/ Rhy. Fig. 1A,
3 times, simile

D.S. al Coda

12 E/G# A D/F# Asus4 A E/G# A D/F# A

Gtrs. 1 & 2 12 3. What I like a-bout

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 3 times, simile

E A D/F# Asus4 A E A D/F# A

you. That's what I like a-bout you. you. Whispered: That's what I like a-bout That's
what I like a-bout you. That's what I like a-bout you. That's

E A D/F# Asus4 A play 3 times E A D/F# A

you. That's what I like a-bout you. Hey!
what I like. That's what I like a-bout That's what I like a-bout you.)

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile

Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

Uh, huh, hey, hey, hey, hey, hey, (Hey!)

Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

Uh, huh, brrr. Hey! (Hey!)

Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

Uh, huh. Hey! (Hey!)

Gtrs. 1 & 2 let ring ----- let ring ----- 5

Working for the Weekend

Words and Music by Paul Dean, Matthew Frenette and Michael Reno

Intro

Moderately fast Rock ♩ = 148

Verse

(Drums) B5 N.C. Play 4 times B5

1. Ev - 'ry-one's { watch-
won -

Gtr. 1 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

mf P.M. - - - P.M. - - - P.M. - - - P.M. - - -

TAB

* Gtr. 2 Rhy. Fig. 1A End Rhy. Fig. 1A

TAB

* Kybds. arr. for gtr.

Gtr. 2 tacet

N.C. F#5 G5

N.C.

- ing - to see what you will do.
- der - ing a - will you come out to - night.

Gtr. 1

P.M. - - - P.M. - - - P.M. P.M. - - - P.M. P.M. - - - P.M.

TAB

B5

G5 G#5

E5

Ev - 'ry-one's { look - ing at you, oh.
try - ing to get it right, get it right.

P.M. - - - P.M. P.M. - - - P.M. P.M.

TAB

Pre-Chorus
D5

Ev - 'ry - bod - y's work - ing for the week - end.

N.C. G5 N.C.

P.M. P.M. P.M. P.M.

7 7 7 7 7 7 7 7 7 7 7 7 2 5 5 5 3 3 2 2 0 0 2 3 0

D5

N.C. G5

N.C. G5

Ev - 'ry - bod - y wants a new ro - mance.

P.M. P.M. P.M. P.M.

7 7 7 7 7 7 7 7 7 7 7 7 2 5 5 5 5 5 5 7 7 7 7 7 7 7

D5

N.C. G5

N.C.

D5

Ev - 'ry - bod - y's go - ing off the deep end.

P.M. P.M. P.M. P.M.

7 7 7 7 7 7 7 7 7 7 7 7 2 5 5 5 5 5 5 2 2 0 0 2 3 0

N.C. G5

N.C.

Ev - 'ry - bod - y needs a sec - ond chance, oh. You want a piece of my heart?

P.M. P.M. P.M. P.M.

7 7 7 7 7 7 7 7 7 7 7 7 3 5 5 5 5 5 5 5 5 5 5

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (3 times)

B5

N.C.

B5

You bet - ter start from the start.

N.C.

B5

N.C.

To Coda 1 \oplus

You wan - na be in the show? Come on ba - by, let's go.

N.C.

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a quarter note on G4, followed by a quarter rest. The staff is divided into four measures by vertical bar lines. The second measure contains a quarter rest, the third contains a quarter rest, and the fourth contains a quarter rest.

Gtr. 1

Musical score for "The Rose Tree" in G major (one sharp). The score is written for guitar on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto" and the time signature is 3/4. The piece consists of two measures. The first measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest. The second measure contains a series of eighth notes: F#4, G4, A4, B4, A4, G4, F#4, followed by a quarter rest. The score is marked with a forte dynamic (f) and a pedaling instruction (P.M.) with a dashed line indicating the pedal is held throughout the piece.

B5

To Coda 2 \oplus

N.C.

[illegible]

Verse

2. Ev - 'ry-one's look - ing _____ to see if it was you. _____

Rhy. Fig. 2

mf

P.M.----- P.M.-----

2 2 2 2 2 2 2 | 2 2 2 2 2 1 0 | 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 0 1

G#m N.C. E5 E N.C.

Ev - 'ry-one wants _ you to come _ through. ____

P.M. -----

End Rhy. Fig. 2

2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	3
4	4	4	4	4	4	4	4	2
0	0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	1	0
2	2	2	2	2	2	2	2	0
3	3	3	3	3	3	3	3	0
4	4	4	4	4	4	4	4	0
5	5	5	5	5	5	5	5	0

Gr. 1: w/ Rhy. Fig. 2



Ev - 'ry - one's hop - ing _____ it - 'll all work out. _____

G#m

D.S. al Coda 1

Ev - 'ry - one's wait - ing, they're hold - ing _____ out. _____

G#m

⊕ Coda 1

Interlude

Musical score for guitar solo in E major, 7/8 time. The score shows a melodic line in the treble clef and a rhythmic line in the bass clef. The melodic line starts with a G note, followed by a series of eighth notes. The rhythmic line consists of a continuous eighth-note pattern. The score is divided into two measures.

* \oplus = closed (toe down)
 \circ = open (toe up)

[illegible]

⊕ Coda 2

Chorus

Gtr. 2: w/ Rhy. Fig. 1A (7 times)

N.C.

B5

N.C.

You want a piece of my heart? _____ You bet - ter start from the start. _

Gtr. 1

P.M. - - - - P.M. - - - - P.M. - - - - -

(4/2) 0 1 2 0 0 1 2 || 4 4 4 4 4 4 4 4 0 1 2 0 0 1 2

Gtr. 1: w/ Rhy. Fig. 1 (6 times)

B5

N.C.

B5

N.C.

_____ You wan - na be in the show? _____ Come on ba - by, let's go. _

B5

N.C.

B5

N.C.

_____ You want a piece of my heart? _____ You bet - ter start from the start. _

B5

N.C.

B5

N.C.

_____ You wan - na be in the show? _____ Come on ba - by, let's go. _

Outro

Gtr. 1

f P.M. - - - - - P.M. - - - - -

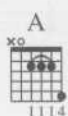
3 3 3 3 3 3 3 5 4 2 0 2 0 3 3 3 3 3 3 3 5 4 2 0

B5

P.M. - - - - - *rit.*

3 3 3 3 3 3 3 5 4 2 0 2 0 4 2 4 4 2

Words and Music by Billy Joel



Moderately fast Rock ♩ = 150

A5

A5
Rhy. Fig. 1

Gtrs. 2 & 3
mf
3 times w/ dist.

(cont. in notation)

(Glass shattering)

Play 3 times

1. Fri - day night _ I crashed _
- ber how _ I found _
A Fill 1 End Fill 1

Riff A
Gtrs. 1 & 2 (clean)

End Riff A

FTH-1

End Fill 1

(3rd time, Gtr. 2 cont. in slashes)

let ⑤ & ③ rim

TAB

Gtr. 1 tacet

— your par - ty, Sat - ur - day — I said — I'm sor - ry,
— you there, — a - lone — in your — e - lec - tric chair. —

Girs. 2 & 3

E5

E ES
⑥
open

P.M.

E
⑥
open

P.M.

ES

End Rhy. Fill 1

Gtr. 2 |

Gtr. 2

Sun - day came and trashed me out a - gain. _____
told you dirt - y jokes un - til you smiled. _____

I was on -
You were lone-

End Rhy. Fig. 1 Gtr. 3

Gtr. 3

(Gtr. 2 cont. in slashes)

—

B5

Rhy. Fig. 2

G5

ly hav - ing fun, — was - n't hurt - ing an - y - one, —
 ly for — a man, — I said, "Take — me as — I am, —

Rhy. Fig. 2A

G

⑥

3fr

F#

⑥

2fr

E

⑥

open

E5

E

⑥

open

E5

A

⑤

open

End Rhy. Fig. 2

P.M.

P.M.

and we all — en - joyed — the week - end for a change...
 'cause you might — en - joy — some mad - ness for a while..."

End Rhy. Fig. 2A

let ring — — — — —

Gtr. 1: w/ Riff A

A5

Gtr. 1: w/ Fill 1

Gtr. 2: w/ Rhy. Fig. 1

Asus4

E

④

2fr

C#

⑤

4fr

E

④

2fr

A5

I was strand - ed in — the com - bat zone, — I find —
 Now, think — of all — the years — you tried — to

Gtr. 3: w/ Rhy. Fig. 1 (last 4 meas.)

A5

walked through Bed - ford Stuy — a - lone, — e - ven rode — my mo - tor - cy - cle in the rain...
some - one — to sat - is - fy — you. I might be — as cra - zy as — you say.

Gtr. 2: w/ Rhy. Fill 1
2nd time, Gtr. 3: w/ Fill 2

E5

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A

B5

And you told — me not — to drive — but I made —
If I'm cra - zy then — it's true — that it's all —

Gtr. 3

hold bend — — — — —

11 12 12 11 (11) 9 4 4 2

0

G5

E5

— it home — a - live, — so you said — that on - ly proves — that I'm — in -
— be - cause — of you, — and you would - n't want — me an - y oth - er

Chorus

3rd time, Gtr. 6 tacet

E5

A5
Gtr. 2

A

sane. — } You may — be right, — I may — be cra -
way. — }

Gtr. 3

* Gtrs. 3 & 4

3 4 2 4 2

0 0 0 3 4 2 2 4 2 2

0

* Composite arrangement; Gtr. 4 (dist.) *mf*

Fill 2
Gtr. 3

0 9 11 9 11 9 11 9 11 11

A5 A E5 D5

zy. { 1., 2. Oh! 3. Hey! } But it just — may be — a lu — na — tic — you're

1/2

F#5 E F# A A5 E5

open 2fr open

look-ing for. — { Turn out — the light, — don't try to save —
It's too late — to fight, — it's too late — to change —
Turn out — the light, oh, — don't try — to save —

* 2nd & 3rd times, this chord is omitted.

A5 A To Coda Rhy. Fig. 3 D5 E5 End Rhy. Fig. 3

me. } You may — be wrong — for all — I know, — but you may — be right..

Rhy. Fig. 3A End Rhy. Fig. 3A

1/2

2.

E5

Well... 2. Re - mem - but you may be right.

Gtr. 3 tacet

Gtr. 1: w/ Fill 1

Gr. 1: w/ Fill 1

A type2 D/A A type2 D/A A type2

Gr. 2

$$f \quad \text{hold bend} \dashv \dashv \dashv \quad \text{hold bend} \dashv \quad \text{hold bend} \dashv \dashv \quad \text{hold bend} \dashv \quad \text{hold bend} \dashv \quad \text{hold bend}$$

hold bend \rightarrow hold bend $= \rightarrow$ hold bend $= \rightarrow$ hold bend $= - \rightarrow$ hold bend $= - - - - - - - - - - \rightarrow$ hold bend

hold bend - - - - -

* Sax arr. for gtr.

** Gtr. 6 to left of slash in tab.

Sax Solo

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 5 tacet

Bm

[illegible]

D.S. al Coda

E

A type2

Gtr. 2

Gtr. 2

But you may be right,

hold bend

11

⊕ Coda

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 3 & 3A

But you may _____ be wrong _____ for all _____ I know, _____ you may _____ be right.

Outro

3rd time, w/ voc. ad lib (till end)

Gtrs. 1 & 2: w/ Riff A

A5

Repeat and fade

Gtrs. 1 & 2: w/ Riff A
A5

Gtrs. 1 & 2: w/ Riff A
A5

You may be wrong but you may be right.


Guitar Notation Legend

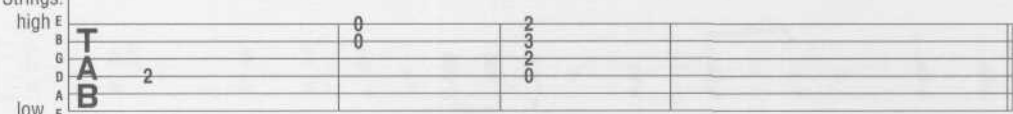
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

Strings: 

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

Chord diagrams: D (open), A (open), D (open), E (open), G (open 3fr)

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.



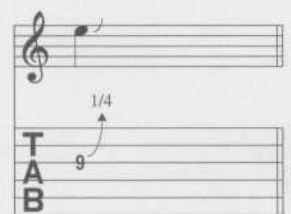
WHOLE-STEP BEND: Strike the note and bend up one step.



GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



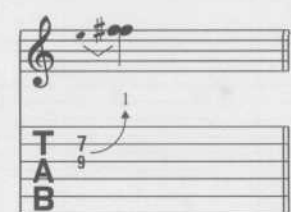
PRE-BEND: Bend the note as indicated, then strike it.



PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



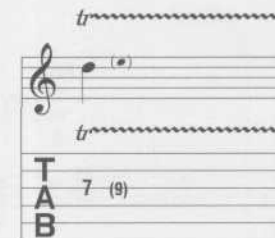
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



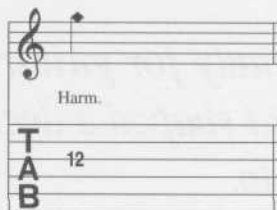
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



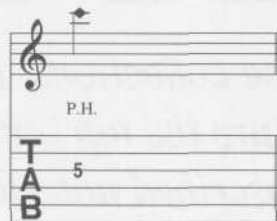
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



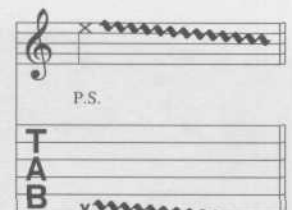
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



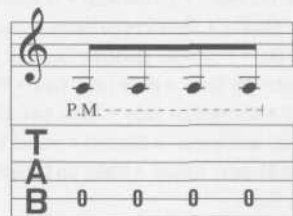
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



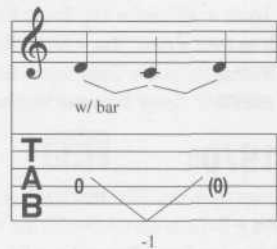
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



ARPEGGiate: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(accent) • Accentuate note (play it louder)



(accent) • Accentuate note with great intensity



(staccato) • Play the note short



• Downstroke



• Upstroke

D.S. al Coda

• Go back to the sign (Coda), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.C. al Fine

• Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig.

• Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

• Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

• Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

• A chordal version of a Fill.

tacet

• Instrument is silent (drops out).



• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).